Eurythmy for the Elementary Grades



by

Francine Adams

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Introduction

For the past few years, I have spent a fair amount of time on the telephone with eurythmists listening to their frustrations about teaching. If I could characterize the conversations, they would go something like: "The curriculum says 'I AND YOU' forms for the second grade. Why and how do I do that?" As teachers, we must learn all about Waldorf education and as eurythmists continue to develop this wonderful art we have. Yet entering into the Waldorf school does not give us much time to do both very well. Sometimes I feel that as soon as I have been successful with one element I am stymied by another, and this goes on and on. Learning to understand the mysteries of child development and what role eurythmy plays in that process is a task for a lifetime. Now I have been asked to write about my ideas and experiences for the newsletter. I will do this in three installments, and, of course, comments are always welcome, especially so because my view into the world of children is from the standpoint of rural Pennsylvania.



The Kindergarten

We know that before the change of teeth the child is very busy building the physical organs and that a healthy foundation of the physical body is essential for the rest of life. The process by which the small child goes about this building up is characterized by imitation, for "through constant imitation the physical organs flow into the forms which they retain throughout life."[1] This is why we refer to the small child as being totally an organ of sense, capable of drinking in whatever is around him/her. The child's life is bound much more closely than the adult's life to feeling and willing and is a total unity of body, soul, and spirit. The best way to describe this is to bring your attention to the limbs of young children when an object is presented to them. It is impossible for them to keep still, the object comes into their experience "totally." "It is only what can be imitated through this bodily religion, or natural religious surrender, that can make any impression upon the child." [2] This is such an awesome responsibility that it is a wonder anyone is willing to teach these little ones for fear of doing something wrong. Yet this is not the case because upon entering the kindergarten you find the room so full of joy it quickly overwhelms you and you want to be a part of this wonderful experience.

Eurythmy is a wonderful activity in the kindergarten and can take many forms depending upon the structure of the day and the size of the room. With the indications in the curriculum for eurythmy of creative play and imitation, we have a very broad keyboard to play upon. I would suggest doing large limb movements

followed by small so that the children can stretch into their bodies; dances that allow the children to move freely with a clap and a twirl; and always do the consonants because they help in building up the organs. To this I might add that a few sounds done well will have a far better result than trying to do a lot of sounds if the children do them poorly.

Too often there are strict guidelines about what teachers will allow in the kindergarten, and I have never experienced this more than when the subject of music comes up. The use of scales other than pentatonic, instruments besides the lyre, or bringing song into the lesson will all require conversation on the part of the teachers. There is nothing wrong with bringing a triangle or hand drum into the lesson, but the frequency might need some discussion. There is sometimes a need in deepest winter to bring some rhythm instruments into the classroom because sounds become quite muffled in winter and the children are also less active. Then a story that has the clip-clop of horses hooves might be fun and inspire the children to want to do a prancing horse pulling a buggy rather than a horse running with the wind, which is so often their first wish. Apart from all this concern for doing what is right, I feel eurythmy must be fun for the little ones. My school has rather large rooms so there is space to move about, and the children are often involved with baking activity just before so they are not too sleepy or restless.

This is an account of a lesson that would begin in February and continue on into full spring: I would enter the room singing, "Adam He Had Seven Sons," and go around the room where the children would be engaged in other activities but expecting me and ready for the lesson. As I pass, each child would join in behind me, then when everyone was part of my tail, I would make a circle

in the room. After an opening verse (which I prefer to use the entire year because it gives them the opportunity to do their sounds very well), I would have them do what I call large and small limb movements. An example would be:

If I were oh so very tall
I'd walk among the trees
and stretch to reach the topmost branch
as easy as you please.
If I were oh so very small
I'd hide myself away
and creep inside an acorn cup
to watch the fairy's play.

With a simple reaching with the arm and then up on the toes the children imagine themselves very big, then when they get small and are on the floor, with a large "Big gesture they feel themselves protected and can watch the fairy's dance in the circle. This is done three times and ends with everyone on the floor waiting expectantly because now comes the part of the lesson that is not always the same. Now I begin with a quiet voice, making the corresponding eurythmy gestures:

Little brown seed, oh little brown brother,
Are you awake in the dark?
Here we lie cozily close to each other:
Hark to the song of the lark.
"Waken." the lark says, "Waken and dress you:
Put on your green coats and play,
Blue sky will shine on you, sunshine caress you."
"Waken. 'Tis morning, 'tis Day."

For this part the children are on the floor and I walk around the circle calling them to awake, at first quietly and only making small "I" movements, then as I speak louder my gestures grow bigger. Then the lyre can very softly make the call of the lark, again and again with more sound. This causes the seeds to slowly sit up or kneel.

Little brown seed, oh little brown brother,
what kind of flower will you be?
"I'll be a poppy, so red like my mother,
will you be a poppy like me?"

During this part the children choose what kind of flower they want to be, and there is much talking and showing going on. Some will want to remain small on the floor and be little flowers while others will want to be big. Whatever their choices, after enough time for everyone to decide has transpired the story goes on:

What! You are a sunflower.
How I shall miss you
When you are golden and high.
But I shall send all the bees up to kiss you.
Little brown brother, good-bye.
— by E. Nesbitt

It doesn't matter what you choose, and the whole fun is that you are a different flower each time. If you are the sunflower, you can send all the bees down to kiss them. The whole point is that the children join in and have the opportunity to play in a creative way with eurythmy gestures and their own imagination. It is at this point that the flowers will do a Spring Dance and may require a song to sing and some help from the lyre or the

recorder player. Basic circle dances that arise from folk dances are the most fun and keep everyone in the circle. A few claps, a twirl or two, and possibly a step to the right or the left and the whole thing is finished. I end with a verse that everyone knows and can do very well. This signals that all is finished and the echo of the lesson can wash over them while they stand with you in silence. The whole thing does not have to last long, and it is really important to remember kindergarten is not school and the eurythmy lesson should not seem like work to the children.

A simple story can also be made out of the poem, "The Wind and the Leaves," by G. Cooper. When taking on a fairy story, make it simple and take your time. The children may say they want to do more, but that usually means they have not been given enough time to become part of the story. They should be encouraged to take part, and then this will go over into their own playtime. Of course some will appear as if they are not participating and will only watch the others. This is quite acceptable; the whole experience is being taken in and if you were to follow the child home you would probably see the story being played out with brothers and sisters. Another suggestion is, upon occasion, to bring in an object, such as a piece of cloth, beautiful ribbon, lovely brass bowl, walking stick, or hat – things that are part of the story and can give it a special feature. I always wear a skirt with big pockets for the kindergarten, and sometimes my pockets will hold a shell or a recorder that I can bring out when the story calls for a song. As they get older and reach the spring of their last year in kindergarten, some may want to play less and even refuse to do eurythmy. I always had the feeling they had their eyes on the first grade and were ready to leave "baby ways" behind. A few remarks about what sort of fun the first graders have

doing different things in eurythmy and they will come out of it. This is just that time when the kindergarten teachers are looking to see if one or two may not be ready for first grade and the children sense this scrutiny going on around them.

It seems that we come out of the eurythmy training with such a serious attitude and have never experienced how to play with eurythmy. There is such an exciting world of creative play that eurythmy is a natural sister to, and if we follow those who do it best – the children – we can learn from them how to be more imaginative in our lessons.



The First Grade

Now that magical time – the change of teeth – happens, and the child enters the first grade. Schooling proper begins, and the class teacher, along with specialty teachers, has the care of a new class. This is a big moment in the life of the child and anyone who has seen a group of first graders enter the eurythmy room for the first time knows how fresh and new they are.

It is not just a new year and a new group of children that has formed around a class teacher. The children are going to change right before your eyes. It is best to begin the year looking at the birthdays of the class. Do this before the school year starts so you can get an idea of the age spread in the class. This will determine the way you structure and conduct your lessons, and it gives the children a smoother start to the year. When you begin, ask the class teacher if any of the children have begun to lose their teeth. Later, when the children know

you are interested in such things, they will offer their news without you ever asking. All this is so you can get a picture of the readiness of the children for beginning to learn. For example, I once had a first grade with 70% boys, the majority of whom had late winter to spring birthdays, and only a few had begun to lose their teeth in September. They were interested in playing together and doing stories related to nature or farming. Marking rhythms with the hands or feet or listening and following pitch were out of the question. Before you tear your hair out or question your own ability to teach, ask yourself the above questions about the class. It just may be they are on the young side and you will need to keep your lessons more in the "kindergarten vein" until Christmas or beyond.

Think of the child of seven as having let go of a protective cover, which now makes it possible to influence the child from the outside. Imitation is slowly being replaced by a kind of capacity to "dream about." This dreaming capacity is one of the earliest stages for learning and is an inner visualizing process. That means, of course, that the child is making pictures about everything and lessons should be given accordingly. "Seeing with the inner eye is the right education for these years."[3] The first seven years were the time for the development of the head, and the child was totally free to live in the limbs. Now those forces that were active in building the head are meeting the forces of the will in the middle region, "that system which we have seen is both a bridge and a barrier between the head system and that of the limbs."[4] The child now lives in the rhythmical in-breathing and out-breathing of life. And all the activities they do with songs, stories, and games have a kind of measured breath. Because they are so much a part of this life of the middle region, the interplay of feelings such as sympathy and

antipathy, happiness and sadness, or security and fear is nothing more than the in- and out-breathing of the soul.

Eurythmy lessons with the first grade can have many different twists and turns, and the children are co-creators with you in doing this. The events of the day, the week, and the year are of utmost importance, and the eurythmist should make a point of knowing what is going on in the children's classroom. The seasons of the year and the weather should also be taken into consideration in planning lessons. The structure the lessons take is significant and should follow a consistent form. This is what I mean when I say the teacher and the children are co-creators because the in- and out-breathing of the class fills the form. It means that the content may change according to the season or a sudden rash of birthdays and the excitement that always brings, but underneath the children know that the lesson has a definite rhythm that is always followed. This is the foundation for the rest of their school days with you because without rhythm, chaos and difficulty will arise. Rhythm is a kind of expectation that is coupled with security; they know that after the verse is finished everyone claps along to the music from the story they are learning, or that the rods are handed and received in the same way every time. Within a structure that has a rhythmic swing – for example, quiet listening followed by a limb activity, after which some silliness, and then finishing with quiet listening – within this there is always space for a few surprises.

I have found that many of the elements brought forward in the eurythmy curriculum for the first grade can be introduced in a story. To illustrate this but without printing the entire story, I want you to familiarize yourself with *The Queen Bee* by the brothers Grimm. This is a story that can come either in the fall or spring and

will require some wandering music to weave the parts together. A good pianist can compose or improvise this kind of music on an easy $^4/_4$ rhythm. In a serpentine fashion, the eurythmist leads the class in and out and round about the room. This is not "a bunch of grapes," but a following, and is not a circle at this point, but always comes back into the circle for the next part of the story. Everyone becomes each brother, and a rhyming verse can accompany each brother.

First Brother: Rough and Gruff
I am made of coarser stuff.
Long and lean
No one calls me a string bean.

Second Brother: Gobble, gobble yum
Bread and butter fill my tum.
I want all there is to eat
Give me lots of bread and meat.

Third Brother: Singing through the world I go
Running, jumping, walking slow.
Kind to everyone I greet
My two brothers will I meet.

Each brother has his own character and the sounds can be chosen to show this, then add stamping or walking a simple form to accompany the sounds. Remember young children get lost in space easily so do not place too much emphasis on the direction of forms just yet. Let them follow you and enjoy their movements.

The curriculum calls for the teacher to bring to the children the value of learning the straight and curved line through the whole body. The ducks in the story as well as the wandering of the brothers can help with the experience of the curved line, and the bees and the ants

can show the straight. Asking each child to walk as straight as possible from one side of the room to the other presents the children with a real task, which everyone will want to try. Also, using an arm to draw in the air the wandering curved line is very helpful after the brothers have finished walking and may want to sit a minute to rest. Feet will also want to enter in and stamp the sound of the grey little man in the stone castle. Here the children may want to show you at first what that rhythm might be and then choose a favorite. Use a melody with rising and falling pitch coming often to the fifth when the third brother is doing a task. For the other two brothers, who always fail at their tasks, a rhythm beat on a drum will help keep chaos at a minimum.

Everyone wants to become the youngest princess and fall asleep on the floor, but a Queen Bee is needed. Since they all like the part of the story when they were bees, it is not difficult to find a volunteer. I like to have everyone doing all the parts, so this may be repeated several times by different children. With a piece of cloth over all the sleeping children, you have the task ready for the youngest brother to attempt. A quiet melody on a flute or piano will be sufficient for the Queen Bee to fly from child to child. When the youngest daughter (or son) is found a great festival complete with a dance ends the whole story. The entire story may take one to two months to complete and include many different verses, rhythms, music, forms and dances. Spend time in the parts of the story the children like and move more quickly over others, and review a little before beginning each lesson. The point is: create the eurythmy out of the context of the story.

One last reminder before going on to other things. Become very familiar with the different consonant sequences given by Rudolf Steiner.[5] The calming and stimulating sequences can be used in all kinds of ways and

can be valued friends in the classroom. They are health bringers and help with different soul moods that arise in the children. The evolutionary sequence is the foundation for building speech eurythmy and will aid the growth and development of the etheric body of the children. To give an example of how they might come in the lesson, I have a short verse that comes in the story of the Queen Bee, when the youngest brother must fetch the key to the bedchamber of the king's daughter out of the lake.

D	The ducks dive in the darkness.
F	Where fishes flash forth.
G	Grimly they grip.
K	The key of the King.
H	Our hearts are filled with hope.

This was brought at the end of the lesson on a day when the class had been very active as swimming ducks and I was not pleased with the way they had followed the swimming music. The verse was then included in that part of the story and repeated in later lessons. There may be spur-of-the-moment times when a verse prepared to fit the story is out of the question. If this ever happens, there is nothing wrong with having a simple verse ready in your notebook for the calming and the stimulating sequence.



The Second Grade

Eight-year-olds are confident and happy about returning to take a place in the life of their school. The previous year, they were seven, youngest in the building and had a brand-new teacher. After only one year, they have learned to write, draw, count and some even read from the books they made. This new found confidence can be a nightmare for their teachers because their exuberance is overwhelming. Everyone notices that second graders love to talk. From down the hall you can hear them in their classroom or in the lunchroom making a great din. Sometimes the eurythmy room can act as an echo chamber, which only serves to intensify the noise. I have found the children are not aware of their own talking, but only notice when their combined voices reach a clamorous crescendo. Then it is necessary to change the activity and start something new. Speaking to the class with a soft voice or signaling with a clapped rhythm are both effective. Having only one or two children do certain movements while others watch and draw in the air what they see is also effective. Listening is now a real problem for them, and I find that more stress needs to be placed on tone eurythmy as a good foundation for future work. Much of their year's work will come from old legends and the Native Americans as well as stories from nature and the old saints. They will also continue to work on arithmetic, writing, and reading. This should form the basis for the content of the eurythmy lessons and follow the block plan the class teacher has made for the year. Just as in the first grade, the story becomes the vehicle for a large concentration of eurythmical material,

and what better way to do this than by being part of the whole curriculum. I call this "economy in teaching," and find it makes my work in the class much easier, while the children deepen in the curriculum.

Their ability to follow directions will have improved from the previous year, and they will not find movement in space so difficult. Moving rudimentary forms in space can begin as well as the introduction of some of the hygienic eurythmy exercises. Still, watch that lessons have a consistent form and flow without interruption.

To begin a lesson, I have my class follow behind me into the eurythmy room, stepping to music with a 1,2 count. I lead them into a large spiral and out into a circle. The music ends and the lesson is opened with a verse done standing. Just as in the previous year, this is done for the whole year or season, and the children are encouraged to do large beautiful arm movements. If the verse is short, it can be repeated, but if it is longer, once is enough. If the weather has been stormy or cold and they have been indoors much of the time, then a warm-up exercise may be helpful. Large and small limb movements, a counting exercise, or something with the rods will all give the children some needed out-breathing. It is always very important to know where the children have just been. If it was a French lesson, there would need to be a different beginning than if they had been outside gardening or having recess. With that taken care of, the lesson would proceed into the story. "Who can tell me where we finished the last lesson?" Instantly you have several responses and can pick up where the lesson ended. It is not necessary to go on but, instead, simply repeat part of the story and try the music again. Now they might be ready to learn the form or the arm movements that goes with the music. Music is a real key to

the heart of a second grader. Many are accomplished flute players now and understand what sounds good and can offer their opinion without you even asking. I would recommend the keys of G and D major for this age because they have a shiny, bright sound, and also the composers Schubert, Diabelli, Schumann, and early Mozart and Bach. They also love the many melodies that come out of folk dancing but you have to be careful they do not have a minor mood as so many of these do.

.A word about major and minor mood at this point would be good. The children can hear the difference, and some will tell you they like minor mood. But the need to wait is real because the soul has not yet created an inner home for this experience. According to the curriculum, when they become nine-year-olds it is the appropriate time to introduce the minor mood. To be done properly, it should be brought in gradually, because children today need the lighter, major mood more than the heavy darkness of the minor.

Following upon this, the arm movements in tone and speech eurythmy are still a result of imitation and do not need an explanation whatsoever. With tone eurythmy it is best to have the children follow the movements C D E F G from vertical (down) to horizontal. In this way, when the upper notes are added the scale is complete, with ascending and descending arm movements. Then they think of themselves as angels and love to follow the pitch in a piece of music. Do not expect children at this age to move their arms with the pitch and step a rhythm. Some of course can manage it quite well, but it is not necessary that they all do so just yet. Arrange them so a group will step around a partner to the rhythm of the piece while those who stand show the arm movements. From the Indian story of "Nanabush and the Ducks,"[6] I have a group of 5 ducks stepping a

short-short-long rhythm around 1 teepee person. This rhythm is simply created on a wood block, and a different child helps with that. When Nanabush begins to take each duck into his teepee to roast, the piano starts quietly with the notes C D E E, F G G G. By the long notes G G, the child playing Nanabush will stretch out his/her arms very wide and bring them around the shoulders of a duck. This child is then brought inside the circle of ducks to be roasted in the teepee fire. As the story goes, the last duck opens his eyes and sees what is happening just in time, then he flaps his wings and makes a loud noise, and all the ducks go flying off to the lake. What a great production they all make of this, and everyone will want to do it all over again. Encourage them to follow the wood block when the ducks are given their rhythm. One way of doing this is to have the player change the tempo now and again to keep everyone listening. When that ends and Nanabush begins to follow the rising pitch of the piano, do it with them so they get it right. Seven-year-olds are always quick to notice if someone is not doing it right, and they can be merciless tyrants if allowed to make comments. Ask them how they liked being the last duck or if Nanabush had a clever idea, but never ask how Suzy did the duck walk.

The hygienic exercises can be fun, and the children will love to do them if they are given in the context of a story. Then they will enter in with all their feeling and the desired effect will be achieved. It is good to understand why Rudolf Steiner gave us these exercises and the correct way to do them.[7] The "I and You" forms are excellent for the second grade because they need to become a working group that can accept all the good with the bad. When the class is having a saints' block and you want to have the life of Saint Francis as part of the eurythmy lesson, it is a wonderful opportunity to include

all or part of "The Canticle to the Sun," and the "I and You" exercise. The children often experience Saint Francis as someone who was a friend to all, and they can be in the circle as the birds and beasts and people who all come into the story but now are joined together in a celebration of life. When they do the "I and You" form, they like to come together very closely and then step apart. Encourage this because the hardest thing to get them to do is to cross by their partner and come to a new one. Forget for awhile trying to manage the stepping, that will come of itself when they are saying "I and You" out loud. I join in on this with full voice and enjoy myself. If you choose to do "Are We" at the end when everyone is in the small circle then they might want to shout. Instead, ask them to do this only with their arms and no one is to speak, "A" "I." Then they can return the way they came, whispering "You and I" until they get to their original places. If the whole thing takes a good while, don't worry, start with it early in the story of Saint Francis. Remember to include other eurythmical elements in the story and the "I and You" form will slowly come together in a few weeks when you get to the end of the story.

Harder at first is the "We Seek One Another" form. [8] This is because of the nature of trying to follow the nose and making turns. Before trying this, create for the children a "night watch" atop a castle. This gets them stepping from corner to corner along a straight line. Then when they go across later while doing the "We Seek One Another" form, they will not find themselves lost. The whole experience of this form is the incredible change in mood each part contains. The African *Anase* stories are full of changing and unexpected happenings. "How The Moon Came to Be In the Sky" is a wonderful example of this. Many other forms and verses can become a part of this whole story, but the character of the spider and all

his exploits are a wonderful way to use the "We Seek One Another" form. The spider, of course, follows his nose and turns very quickly. The children enjoy doing such things and will ask to repeat it often. If you do find yourself using these wonderful stories from Africa then also use simple African rhythms and melodies to accompany them. Just like with the American Indian stories which later complement the Hiawatha block in the fourth grade, so too do the African stories in second grade help to deepen the experience when they return to Africa in the fifth grade.

THE YEARS OF HARMONY



The Third Grade

Now begins the time when the children are well established in school, and the rhythmic life of the day, week, seasons, etc. is firmly in place. If the class has been with you from kindergarten or first grade then you have an established form that the children will easily follow in their lessons. If you are beginning with a new class in the third grade, and they have experienced little upset in their previous school life, they will enthusiastically follow the form you give to them. The children at this age are open and receptive to learning if it is brought imaginatively. There are, of course, significant changes that occur during this period, but the general impression is the beginning of three years of harmony in the classroom.

Looming just ahead is a great milestone in the life of the human being, the nine-year-old change. Often this event is seen as a dark and complicated time when a child may appear moody and quarrelsome. Questions sometimes arise concerning authority, and the teacher may have difficulty with the child who is struggling to understand where he/she truly belongs in the world. Up until now the child has been inwardly bound up with the world and his/her own bodily development. Now there begins a separation from the world, and an inner life of soul begins to form. This inner life cannot be compared to that of an adult, and it is better to say the child

experiences a sense of isolation from the world around. At this time, children have a great need to KNOW their world. Teachers and parents are a child's world and the ones who must show the way and give the examples. This event is a process, and for that reason, in much of the educational material, Rudolf Steiner refers to it as an event which occurs when a child is between the ages of nine and ten years old. The curriculum will firmly support the child at this time and offers student and teacher alike a helping hand through this sometimes rocky period of life.

The third grade curriculum brings a firm earth on which to stand and a path into the practical activities of life. For example, there are blocks that deal with farming, house building, and measurement. These bring with them all the wonderful activities associated with daily life and teach the laws and tasks that are needed for each one of us to live on the earth. Of course, the resources that are available to a school vary greatly but what really stands behind these lessons will shine through no matter what is possibly available for use. The Old Testament block is often referred to as the "key" block of the year and can be studied in order to understand what the nine-year-old child needs. The many stories from the Bible illustrate how Father God speaks truthfully and sets for people the laws by which life can be lived. People are shown striving to live good and just lives in the face of all kinds of events. Festivals and traditions that have been handed down for centuries from different faiths are celebrated as are many of the old verses, graces, and blessings that accompany daily tasks. One example I have found that came from the children is blessing the eurythmy room. This is a favorite activity and one that the children always remember even when I have a memory slip.

This is what one class came up with that I thought was very special.

Bless this room in which we stand
Bless each one on right and left hand.
Bless the one who leads our way
And bless us all come what may.

The class will not necessarily have an unsettled or disruptive current running through like some sixth or seventh grades sometimes have. Instead, there are many silent battles going on, and it is important all the teachers who teach the class work closely together to hold each child in a warm and caring way. In eurythmy what has been brought in the previous grades will be easy to maintain, but the children will need considerable encouragement and reassurance when starting new material. Finding ways for the children to "stand tall" and to "walk with a firm and resolute step" is very important.

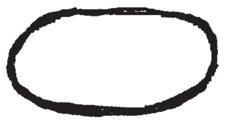
I begin the year, after everyone has their shoes, by revealing a long kept secret. The children love this and are eager to listen to me as I tell them that in the earlier grades all the gestures we were making with our arms were the sounds that we make when we speak. Right away, they are thirsty to know what each one is and have to be held back from wanting to learn everything at once. Simple one- or two-line verses can be used that emphasize different sounds and will enable some degree of practice and refinement to begin.

Whirling white wisps of foam the ocean waves
come crashing against the rocky coast."
(consonants in repetition)
Far over the ocean the tall ships sailed."
(vowel sequence)

These are just the sort of things that children love to create, and it will not be long before they are showing you their ideas. They can find magic in their name, and what sounds are in their name hold a tremendous amount of interest for the nine-year-old because they sometimes feel they have lost their connection to their name. When you do their name for them in eurythmy, they become very proud, and then they will want to learn to show it just right. When "secret friends" are revealed at the Advent party, ask them to show it in eurythmy. Another idea is to have them show what they hope to receive for Christmas. It is also very important to bring the "sound alphabet" into weekly practice to dispel the tendency to want to spell words in eurythmy. There will be sounds that do not come in this way, and you just have to tell them that the English language holds many sounds and that you will show them how they are done as time allows. I have always experienced this process as magical, and I am continually amazed by the children and the degree to which this becomes such a new world of discovery for them.

Most activity in the eurythmy lesson is still based on the circle, and one very good lesson for the beginning of the year is from the book of Genesis. It works well with the elements of the Cassini curve already introduced in the latter half of the second grade. Present the sounds along with the verse but be ready from now on to change things as suggestions start coming from the class. The following is the first part and shows how the form element is used:

In the beginning God created (stand)
heaven and earth. (expand and contract one step)



And the earth was without form and void.
And darkness was upon the face of the deep.
(begin slow movement

And the spirit of God moved upon the face of the waters. (faster)

And God said, "Let there be light."
And there was light.
And God saw the light, that it was good.



And God divided the light from the darkness.





And he called the light day,
And the darkness he called night.

And the evening and the morning
were the first day.

More verses can be done as the year progresses, and they can become part of the opening of the lesson. Speak the verse with enough breath so the children feel they have the time to finish each part of the form before they must go on to the next. A "sliding eight" is easier to start out with before an eight with a crossing is attempted.

Some people prefer to wait until the fourth grade before introducing the crossing eight, and that all depends upon the class. Learn the birthdays in the class and then you can get some idea how to proceed with such questions, for material to be presented at the wrong time is a waste and can wake the children before it is really necessary.

The basic form elements of the spiral, square, and triangle that were brought earlier should continue as part of the lessons. Incorporating them into stories from the Bible enables the children to become masters of the space in which they live. The whole story of "Noah and the Flood" is a wonderful way to bring these various forms into use and can include combinations of these forms like the "six-pointed star" which combines two triangles together. One additional form I like to use at this time and which is very helpful in paving the way to the "harmonious Eight," is the "Polonaise" form. As the animals come two by two into the ark the students can step this form to music.

This is an example where it is not necessary to do the eurythmy gestures with speech but concentrate on the movement. Some children become overly involved trying to make their speech gestures look like the animal in the story and they lose their childlike spontaneity. Rods are not only for such exercises as "Qui Qui" and "twirling," but also for holding both ends to create a large circle that can then become the ark, or for placing on the floor in a fashion to make the gangplank for entering the ark. Here again the children will bring their own imagination to this and come up with even better suggestions. Using large pieces of colored cloth is useful for special effects. I have tried cheesecloth to make oceans, rivers, forests, and other far off lands such as the land of Canaan for the story of "Joseph and His Coat of Many Colors." Color and texture stimulate the imagination, and the

arrangements of the cloth itself help those who have difficulty orienting in the empty space of the eurythmy room.

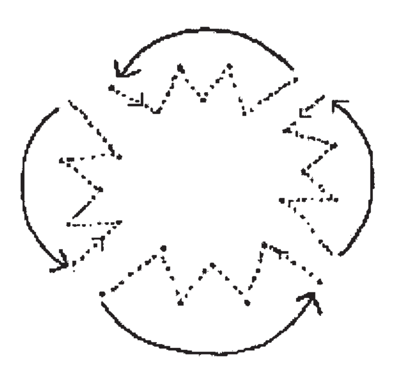
Before leaving the idea of the Old Testament behind, another helpful activity that can arise from this is the C major scale. Up until this time, the children have been showing pitch and moving their arms when hearing music, with little or no understanding of their gestures. Now is also the time to introduce tone eurythmy and the C major scale. I mentioned that the creation story can be ongoing for a time and that part or all of it can remain as kind of a signature piece for opening or closing the lesson throughout the year. When the story has been fully learned both in the main lesson and in the eurythmy lesson, then the tones of the C major scale can be presented in the following way:

C	lst day	Tone of light
D	2nd day	Tone of the division of the waters
E	3rd day	Tone of land and sea
F	4th day	Tone of stars and sun
G	5th day	Tone of birds and fishes
A	6th day	Tone of people and animals
B	7th day	Tone of dawn
C	8th day	Tone of completion

It is important to use the same text the class is using for such things so there is no confusion. Simply ask ahead what the class teacher plans; if you have a strong wish or have found something you think better, suggest it and see about a compromise.

I wait until the music teacher has begun to introduce reading music before I begin introducing the tones

in eurythmy. The two of us discuss this ahead and wait until the children appear ready. Many of them may already have figured out that the gestures have something to do with the notes and are quick to grasp hold. Others take longer, and for that reason it is helpful to have the whole introduction to tones imbedded in the context of a familiar story. Form and movement come together easiest when kept simple and straightforward. I find the "crown form," which I bring in the second grade at Advent, the best way to start adding tones with movement. Going back a year, I start by having an inner and an outer circle that moves in zigzag fashion, one person at a time, around the circle. Each child has a rod that is the candle of light and travels the whole world over bringing the advent light to everyone. Then with the help of another teacher (possibly the class teacher) a few crown forms are arranged in the room in circle fashion. It does not matter how many children are part of each form – that really depends upon class size.



In the third grade, it is simple to build up the C scale on the "crown form" in the same way. It is wise to keep the tones, as with pitch, starting with low C straight down and moving up to the horizontal with F, and then a hop

on G (with the birds and fishes), and on to the octave straight up over the head. Changing this is better in the fourth or even fifth grade and depends somewhat upon the wakefulness of the class. Music pieces for practicing tones should remain simple in the third grade and mostly come from hymns and much loved melodies.

It is vitally important that the children see artistic eurythmy performed in their school. Many reasons can be given, but one all-important one is that the third graders (and older grades) need to see what they are now being asked to do more consciously. They now have new eyes and ears for seeing and listening and need to have the opportunity to stretch this new ability as often as possible. It does not have to be only the performances that are given by traveling groups, but also older classes in the school and, of course, the children's own eurythmy teacher. This can mean solos or duos in the monthly assemblies and at festival events or eurythmists from nearby schools getting together and presenting a program at their schools. Be ready for questions and criticism because the children will have ideas as well as misunderstandings, and a response to these from the eurythmy teacher is important.



The Fourth Grade

What is at work in the first seven years in building up the physical body becomes freed at the change of teeth and develops into the capacity for forces of soul. Those forces help to initiate the inner life that was mentioned in regard to the nine-year-old and go on developing un-

til the next event around the age of fourteen. Before the change of teeth, the child is self-centered, but the experience is one where subject and object are united in the whole. As forces for growth are released with tooth loss there is a gradual development of an inner life of soul. This gradual process begins to be felt by the child and those around him/her at the age of nine. There is no going back to that wonderful experience of being at the center of the world, and the first experiences of loneliness begin to occur.

By the age of ten most youngsters are beginning to experience their world subjectively and have many opinions as well as misconceptions. Individuality is important, but the memory of being part of the whole is still fresh in their memory. For that reason fourth graders on the one hand love to test their abilities against others and readily accept a challenge. But they also like to form clubs with secret passwords and to collect things. They swing almost minute by minute with strong likes and dislikes.

Friendships seem as if they will last forever, and lists of favorite things can be endless. Baseball and basketball now become serious games, and everyone knows the rules; the teams are strongly supported and professional sports figures idolized. They respect those who are good at what they do, and it becomes necessary for the teacher to stress not only hard work but also the value of everyone's gifts and abilities. How fortunate for those who have a Waldorf education that the curriculum brings to them what is unfolding in their being at this time.

Children who now experience an outer and an inner life want to know about those worlds. They will have main lesson blocks that illustrate the world of human beings and of the animals, and will be introduced to their home surroundings (local geography) and learn about map making and the four directions found on Earth. The

children have already learned the practical uses of numbers in the four processes and are now ready to embark on the difficult journey into the land of fractions and decimals. For some this is a very difficult time, and the eurythmist can help by devising some concrete exercises using fractions in the eurythmy room space. In order to come to understand this interesting but challenging world that has both an outer and inner life to it, the curriculum begins with the study of mythology. This is a precursor to the study of history but still has the imaginative qualities of the fairy tale. The imagination of the children still hungers for the world of the fairy tale but now there is also a need to hear about characters who resemble their own new world as ten-year-olds. The gods and the people in myths have thoughts and inner concerns like their own, and the children can grow very attached to certain characters who act in ways they understand or see in others.

Fourth graders come to the eurythmy lesson ready to meet a challenge and it is a challenge they should get, but one that is measured by their abilities and age. One of the biggest challenges is the change that has to do with where and how they stand in the room. Orientation in space now includes forward-backward, left-right, up-down; and the class can face one direction to move different forms. The circle is not eliminated as a form element but emphasis is now placed on all the different directions with the individual standing in the center. Some good examples for rod exercises during this year are the "seven count" rod exercise and the "waterfall." Form work gets very exciting and now includes the "harmonious-eight," the "five-star," and elementary Apollonian forms out of a study of grammar.

In tone eurythmy, sharp and flat scales are introduced and the children become familiar with the sound

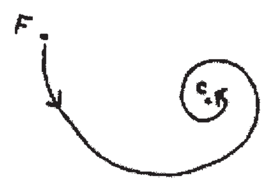
of major and minor chords. Not so aware before now to the elements of rhythm, beat, and melody, the children should come to know these as important parts of the whole framework upon which music is built. Many things will arise out of the main lesson block and the music lesson, and sometimes it is best to combine your efforts with the efforts of those teachers.

As an example, the "five-star" is a picture of humankind and can be presented at the time of the "Man and Animal" block. Have a willing child lay on the floor with hands and feet stretched out, then ask five children to stand one each at the head and hands and feet of the child on the floor. Start with a ball of string being held by the child standing at the head and toss the ball to the those standing at the right foot, left arm, right arm, left foot and head. When everyone has the hang of it then the end of the string can be held by the head child, and by each toss of the ball the string remains as a picture of the star. Give everyone a chance to do this, and then ask them to stand and try to walk one at a time to the next place in their star. I keep five children in the star most of the year and really work on the individual star in the fifth grade, but this is only a personal preference. A favorite poem I know many eurythmists use for this is:

Steadfast I stand on the earth.
Safe and sure I tread the path of life.
Love I know within my being.
Hope I sew in every deed I do.
Trust I bestow in all my thinking.

During this main lesson block, the children will be introduced to many animals with all their habits and peculiarities. It is a good time for simple verses that can become a vehicle for practicing the speech gestures. Even forms with some children being one kind of animal and other children being another kind are very useful:

The centipede was happy quite,
Until the frog for fun
Said, "Pray, which leg goes after which?"
Which wrought his mind to such a pitch
He lay distracted in a ditch
Considering how to run.



Form elements become more complicated but retain the basic components from the earlier years. One of the most successful is the four line lyrical poem given by Rudolf Steiner for the "Mai Lied" by Goethe. This form uses the square and the straight line, but the pattern of their use changes in each line of the poem. Sequence changes require an effort of inwardly holding the picture of something and then letting it go, and this helps to strengthen the etheric body of the children. All kinds of variations of this form can be made, just keep in mind the ability level of the class. Now each person has to remember where to go on each line of the poem, and it is not the same for each person. This example is a simple version for a spring poem made by one of my students.

A VISIT FROM SPRING

I.

Hello, Who's there?
Could you be spring?
With nice fresh air,
And birds who sing?

II.

Could you have fought
Against the cold?
You could have been caught
By winter bold.

III.

But step right up
You're welcome here,
And have some sup
And quenching beer;

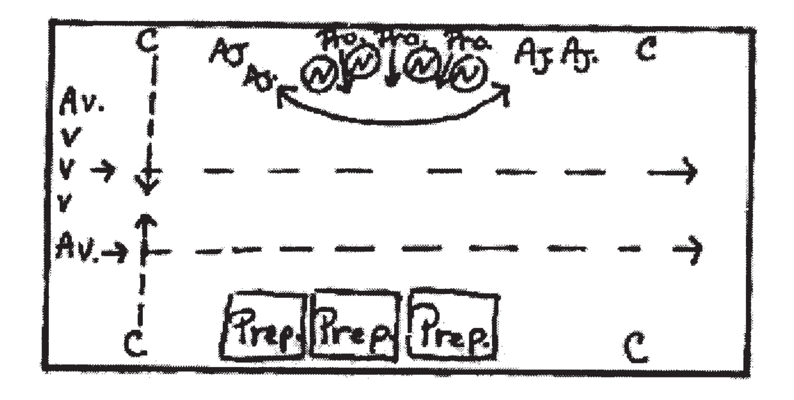
IV.

You must be weary
From the flight;
Come home with me
And stay the night!

— Devorah Fried

The event that looms large in this year is the introduction of grammar. Already there has been some mention of action and naming words in the third grade, but the class teacher and the language teacher now begin to take up in real earnest the whole framework of language. The eurythmy lessons have a big part to play in all this – and one that can help to enliven this process. Too often, even in the Waldorf school, children speak of grammar with a groan, and that should not be the case. We have the possibility in our lessons of giving this dreaded subject movement and the right kind of pictures for real understanding. I will describe what I like to do with this at first and then draw a simple diagram to illustrate what I mean.

The children are asked to take various roles and are placed around the room. The verb people (action) are placed at one end of the room where they can run to the other end when they hear a verb. The noun people (naming) are seated on the floor on another side where they can stand and sit when they hear a noun. Pronoun people (who take the place of nouns) stand behind the nouns on either side ready to step in front of the seated nouns when they hear a pronoun. Adverb people (who describe action) accompany the verbs across the room whenever they hear an adverb. Adjective people (who describe the noun) stand on either side of the nouns and cross from side to side in front of the nouns whenever they hear an adjective. Conjunctions (whose job it is to link up phrases) are few, and so only two or four stand at opposite sides of the room, ready to come together and shake hands when they hear a conjunction. For this exercise the last group will be the prepositions (they indicate time and space and act as signs and point their arms in whatever way they like to show the preposition when they hear it spoken.



Start with a simple poem with which the children can become quickly acquainted. Speak each word of the first line very slowly and ask the children to raise their hand when they think they hear the part of speech they represent. Then go on to the next line in the same manner until they have heard it all. Do this a few times until the poem becomes familiar and then tell them to do the action described for each part. As they the actions, you can speak the poem with more speed for them. When the next lesson comes, do the same thing, but move the children around so they all get a chance being a different part of speech. Then introduce a new poem with a new quality to it and begin slowly as before. When this has been going on for awhile, you can ask them questions about the different kinds of movements they experience with the poems you have brought. Poems that are packed with verbs have the quality of action and breathlessness, while poems that go on naming things may seem still or held. These are just a few examples, but what is most important is that they experience languages as having living qualities. It will be quite natural to go on to the Appolonian forms without much hooplah, and the children, with new interest, will try to make their own forms for simple poems.

Because the orientation of the class is more often frontal, now it will be quite natural to have a group show work while another is seated watching. Then a new awareness develops in the children for understanding the forms and the overall aesthetic of things. It is vitally important that the teacher leads the way in this step and allows only helpful comments to be made. Everyone should feel free to show work and make mistakes without the fear of ruthless and unkind remarks coming from those seated. In this way, it is good to ask those who are watching to think of themselves as the "audience" and

to remain quiet. Then when all is finished, they can be engaged with a few well-chosen questions. The second and third group will always present better as a result of the mistakes of the first group and therein lies a sort of economy in teaching. Group work done in this fashion also helps the ones who think more pictorially and who may need to see before they can understand the activity.

During the time when the Norse myths are studied, the children will be hearing and speaking alliterative verses. In eurythmy we want the children to experience restraint and movement in a living way. When Rudolf Steiner speaks of this in lecture fifteen of Eurythmy *as Visible Speech*, he begins by using the sounds in German for "B" and "V." The whole context by which the alliteration of these sounds came about is historical and that is what makes it so important for the fourth grader to experience. The main lesson will teach them how the Norse gods learned to do great deeds but in the process had to learn to live together. When the children speak poems from the old sagas, they have to take hold of themselves because the words do not flow along easily. When they try to show the repeated sounds with their gestures in eurythmy they must be awake because the flow of consonants is unpredictable. Ask a group to stand in a circle and then move, one at a time, in a wave-like fashion on the spoken alliterative sounds. Make sure there is a group of children doing the speaking and that both groups take turns doing both activities. When it is brought to them as a challenge and one that they may not all be able to do, they will storm the gates to be allowed to try. This simple wave form can be made more exciting and holds many surprises for them when they begin. I have used many examples of verse for this and try to use those things that come out of their main lesson. It is just when they think they know a part well that

they are surprised by a change in the sounds, and this happens more then they are in movement.

Tone eurythmy is so very wonderful, and everyone has their own way of teaching this. The choice and range of material is endless, and there is one source I wanted to mention, the printed editions used for teaching the piano student. These are very helpful simply because they are conceived to instruct the beginner in the various techniques of the instrument. In the same way that a simple poem is used to help the children practice speech gestures, these simple melodies can help in the tone eurythmy. It almost goes without saying that the works of the great composers should be the meat of the lessons, but often it is the simple melody, which may dwell on one or two elements that can help the fundamentals along.

Learning scales is not the most exciting thing, but when they are presented as a challenge many will respond. "Who can keep their arms up and not make a mistake?" "Is there anyone here who knows how to go on to the next flat scale?" Always a mystery is how the eurythmy teacher never gets tired arms while doing scales. Serious discussion will arise between different children about how long they can go and how many scales they know. Before they really know it, they have learned the scales and will be ready to try tones with forms. In this area, I keep things very simple and save more difficult forms for later. Just now it is important that they have a sense of accomplishment.

This would not be a complete topic without touching on major and minor chords for awhile. The children are only beginning to find words to describe this inner world they now have, but they recognize something in themselves when they hear something played in a major or a minor mood. They will say it sounds happy or sad,

and/or dark or light, but whatever they describe they hear a difference. Now is not the time to teach the gestures for the intervals of the third and the fifth, but instead to give the children guidance in understanding what they hear and help in bringing that through their movement. At first encourage simple listening to happen and the opportunity for the children to take a guess. Play an open chord (tonic, then minor or major third, then the fifth). This is the easiest way for the children to hear what kind of movement the third is making. Then ask them to take a step forward for major and a step backward for minor. Some children will simply follow the ones who hear best, but that is fine. Over time they will learn to hear better. Next, ask the class to move an inwinding spiral for minor and outwinding for major, and have the accompanist play an arpeggio for the two ways. A simple piece of music can be quickly composed that takes this idea further, or an actual piece by a famous composer can now be introduced. Forms should remain simple, tones can be added, or ask the children to use whatever gestures they use for contraction and expansion to show the major and minor mood in the piece.



The Fifth Grade

When an adult is asked to describe his/her own elementary school life, often the description given is taken from the fifth grade. Psychologists say we freeze that time in our memory and it becomes the image of ourselves as a child as we grow into adult life. I like to think of it as a "time out of time" or a "grace period" before

the rapid onset of puberty. Modern life is changing this and many eleven-year-olds are wise beyond their years and forced into already behaving like teenagers. With children in a Waldorf school, there is a chance of holding onto them just a little bit longer so they can have a true childhood experience.

The rocky times of the nine-year-old change are far enough behind that the eleven-year-old can, with confidence, speak out of a true life of inner feeling. They have their likes and dislikes but these moments last longer and the children act less like butterflies, first lighting on one blossom and then forsaking it for another. There develops an awareness of others that shows itself in how they express an opinion. A fifteen-year-old can only hear his/her own opinion in a conversation no matter who is speaking and must be taught to listen to what someone else is saying. This comes out of a time when thinking gets terribly muddled with feeling, and the young person has to be shown how to make personal judgments by listening to different opinions. The eleven-year-old hears everything and expresses it all in one great tumble of words. In recounting an event that happened on the playground, the fifth grader will often get past, present, and future mixed up.

Also going along with this is the fascination some youngsters have with telling lies. The fine line that separates truth from fiction becomes blurred and a simple story can take on mythical proportions in the retelling. When they are younger, this happens purely by accident and the storyteller simply gets carried away with the story. Now they know when they are embellishing a story for greater effect and must be shown how the truth is valued by others. The uniform of the scout often appears in the classroom now, and it is the time for taking oaths of loyalty and truthfulness. Oath-taking becomes the way

to bind oneself to the truth and to becoming the defender to all that is good and just. Friends will often swear a pact and, even into adulthood, hold true to whatever was sworn. Even a herd of wild horses could not drag a secret from blood brothers or sisters who swore never to tell.

The children learn now of people who lived on the earth in very ancient times through biographies of certain individuals as well as the recounting of characteristic samples of life. These first lessons in history allow the children to learn not only what day-to-day life was like but also to further their understanding for broad cultural epochs of the past. Beginning with ancient India, then Persia, Egypt, and Greece, the life of the ancient people on earth is studied. Here the teaching of history begins to emerge from mythology by looking at how people lived; what they farmed; how they made their homes; how they celebrated religion, etc. And a place in the stream of time develops in each child for the events of the past.

Geography is looked at in much larger pictures – the whole country rather than just the local area – and is covered with the emphasis on the interrelatedness of people through the results of their labors and activities and the kind of land on which they live. What was given in the fourth grade as a study of the human being and the animal makes it possible for the children to study the world of plants. This study is done in the local environment and depends largely on the local habitat. It also enables the teacher to tie this together with the other blocks on geography and history. Whenever possible, the fifth grade should be introduced to the ancient languages of Sanskrit, Greek, and Latin and to the ancient writing forms of cruciform and hieroglyphics. Many class and individual projects will take up these things and the

children will experience a full bloom of their creativity with these pursuits.

The eurythmy lessons benefit from the rich material available out of the ancient world, and it seems there is more a lack of time than anything else. Now the cultural epochs that are studied in main lesson can be explored in movement and a larger picture can form as a result of this. Taking the cue from the curriculum and the fundamentals already covered, these lessons can be rich ground on which to sow the seeds of eurythmy.

In order to stimulate the children to practice sounds, I ask them to choose a partner, not of equal height. With the taller one in front, the shorter one needs to have his/her arms extend forward just under the armpits of the taller one. It will take some time to make all the necessary adjustments and to allow for the anticipation to build. Then I ask them to try to do the sounds of the opening verse for the eurythmy lesson, standing the way they are arranged. Peals of laughter will fill the room as hands and arms become intertwined, and finally someone will ask what in the world this is all about. Well you know, of course, that they have been learning about ancient India at the time and have been told stories of the god Shiva by the class teacher. Armed with a beautiful picture of a statue of Shiva, have them all sit where they are and tell them they are going to become Shiva and move their many arms as that mighty god would. I may tell them then and there that they will be showing this for the upcoming monthly assembly. So with all this understood, present a poem and ask them to try the sounds you choose until they can do them smoothly together as one being. Later you can try it with three people so that six arms form the sounds of the poem. For the actual performance, we took the colored cheesecloth we use for draping and costumes, and draped it over their

heads and let it hang down the front child to create the statue of Shiva. The later additions of standing with three together and draping the cloth will be popular, but not what I suggest starting off with. This is an example where the introduction of material is brought without a story but comes out of the general mood of what is being learned in the main lesson.

from: *THE EMBLEM*

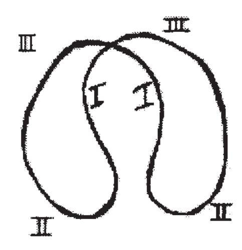
One willow bends
Above the morning water
One willow bends
And lifts each tip half dry;
Too pale and slim
To leave a single shadow
It leans and merely measures
the water passing by.
— F. R. Higgins

Following upon that example, the children will go on to Ancient Persia. It is known that this epoch had, as part of it, the experience for humankind of the worlds of darkness and of light. In bringing this, the heavy and light step in beat can be used, and music can be chosen so that a procession can be made using a harmonious eight form. Take the music from "The Procession of the Priests" in Mozart's *The Magic Flute*, and have it finish with everyone standing on a spot in the form. The story here is in prose form, and it is important to show the sounds in contraction and expansion.

The inner group (I) speaks the first question; the forward group (II) on the outer two curves of the form, the second question; and the rear group (III) on the outer two curves, the third question. Each can move their own

small form but the movement should be simple with lots of bending of the body and stamping of the feet. The last line should have everyone going down on one knee, and then the processional music begins and the group moves the harmonious eight form to finish, or better yet off the stage.

THREE GATES



If you are tempted to reveal a tale some one has told about another, make it pass, before you speak, three gates of gold.

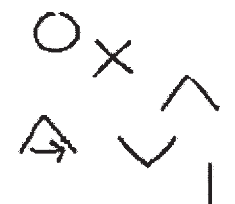
These narrow gates: first, "Is it true?" Then, "Is it needful?" In your mind give truthful answer. And the next is last and narrowest, "Is it kind?" And if to reach your lips at last it passes through these gateways three, then you may tell the tale, nor fear what the result of speech may be.

In the study of Egypt, the children become fascinated with the hieroglyphic form of pictorial writing. This seems to be even more so if they have been to a museum and have seen how the carvings look in stone. Time can be taken trying to do vowel sounds in this angular fashion and forms can be tried that go across the room in a diagonal. This is strenuous for them to do and other things should be planned in order to keep their attention. Large vowel forms in space with everyone moving quickly together to form each sound is a complement to Egyptian walking and gestures. Once a beginning is made, everyone should keep to those places so that real practice can develop, and this also avoids chaos in the room. Choose one or two sounds for each line and

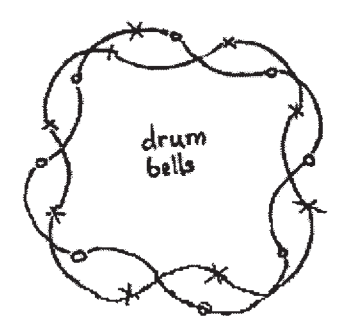
then help each person find the way to move smoothly from one place to another for each sound. After awhile, you can speak the poem quicker, and it will all hold together nicely. Gestures can be with one or both arms, and really depend on how it all looks.

I am the pure lotus
Springing up in splendor
Fed by the breath of Ra.

Rising into sunlight
Out of soil and darkness
I blossom in the field.



The time for ancient Greece seems almost like a completion to the whole year. Many classes will do a class play at this time, and eurythmy can be a strong part of this. The Greek rhythms can begin now, but they should go on for a good long while and spill over into the sixth grade. Images and movement should be free-moving and light with laughter and fun. This example is from the ancient Greek, but I inserted it into the ending of a Persephone play that the class teacher wrote. Performed with a group of drum and bell players in the middle of two circles, a grand chain was woven to this short-long rhythm.



With fife and drums, we'll charm the shade
And rout the dusky wings of care.
We'll pipe to fox and wolf and bear
We'll wake the woods with rataplan,
Fetch every beast from every lair
Make every creature dance who can,
Set every Satyr's hoof in air,
And tickle both the feet of Pan!
— Theocritus

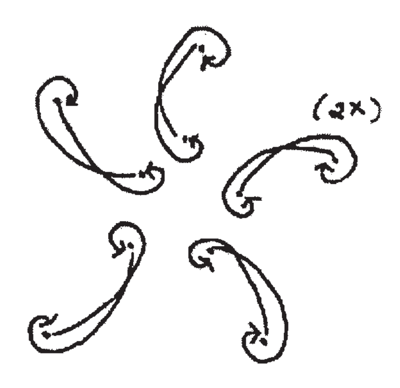
Now, with the study of botany, a rich world of form is brought before the children which can be used in various ways in eurythmy class. Bring examples into the room often and even set up these forms for the children to see in movement. Here again those who need to think things through concretely will appreciate seeing things that for them may not have been understood in the context of the study of the plant alone. The sunflower head is just one example of a form that can be transformed into movement for the eurythmy lesson. In a more subtle vein, the element of the "inner and outer has conquered," can begin while the study of botany is going on. This is the first time that the children will consciously be asked to understand form transformation, and it will take more than one example and must come back again in the following years.

The idea here is that things have the possibility of being worked on in two ways: from the outside in, and from the inside out. What results is found all around us in nature and in a more delicate and sometimes hidden way in people. The sharp pointed form of a maple leaf is different in character from a smooth river rock or shapes may arise from the sun or the river current or from the material of a leaf at the end of its growing season or from the hard rock deep in the earth. What is important here

is that the children have a chance to see examples and talk about them. It is not that we are simply creating forms from nature for them to move but rather beginning the process by which the concept of metamorphosis can be understood. This is the groundwork for geometry and chemistry in the middle school and the whole curriculum in the high school that has to do with the development of thinking.



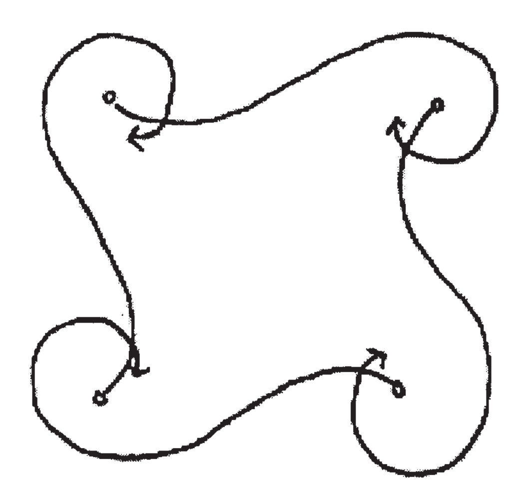
Out of dusk a shadow,
Then a spark;
Out of the cloud a silence,
Then a lark;
Out of the heart a rapture,
Then a pain;
Out of the dead, cold ashes,
Life again.
— John Bannisters Tabb



BEHOLD YOURSELF — BEHOLD THE WORLD

Would you know yourself,
Look into the world on every side.

Would you know the world,
Look into the depths of your own self.
— Rudolf Steiner



The year will pass quickly, and there will be many opportunities to create material for lessons from the curriculum. Practice is a key element, otherwise the children will have the feeling they are just skimming the surface of things. One very helpful addition to the year is the use of workbooks for the eurythmy lessons. These can be kept in the eurythmy room or they can be given to the children to carry back and forth from their classroom. The same rules and standards should apply as in all other

classes that use workbooks, and time should be given for the completion of all work. All poems and the forms that go with them can be written out. I also ask the children to underline the sounds we are using for gestures or any stage directions that may apply to a form. This becomes a sort of personal study guide for them and one I can look at from time to time to see if a child understands what we are doing. If I am working with one group and have another sitting, I may ask them to finish work in their books at that time. Because we are not able to show everything we do in eurythmy to parents, it becomes a small picture to show them of the progress and nature of our lessons.

Much of what has gone on in the previous four years in tone eurythmy now reaches a fuller development. There should be work in the fundamentals of beat, rhythm, and melody, and continued work on scales and the tones in simple pieces. Pieces with two voices can be introduced now, and you can have a few different groups of a smaller number try this out. With others watching or working on their workbooks at the same time, you will be able to guide a smaller number at one time. I like to have my students glue manuscript paper into their workbooks so they can write the music in and thereby memorize their voice. The large exercise "the dance of the planets," with the continuous moving eights, is very good to bring in at this time, and once it is learned can be a way to get them moving at the start of a lesson. This is especially so if they have just come from a math or language class where they have been sitting for awhile.

THE AWKWARD YEARS



The Sixth Grade

Whatever mood was present in the fifth grade is now greatly altered in the sixth and can be rightly compared to an erupting volcano. This is true even when in the previous year there may have been turmoil or difficulty in the class. Upon returning after the summer vacation, the class teacher may not have expecting the children to have altered so quickly and will now have to arrange for much better supervision of the class. A test of strength and endurance is awaiting the special lesson teacher who only wants to re-establish a routine after the long summer break. For anyone starting with a sixth grade for the first time, do not despair; it will be difficult but the rewards are great, and the curriculum, as is so with other grades, will come to your rescue.

The process of growth and development of the physical and etheric body now reaches the point where the close relationship between the muscles and the respiration and blood circulation of the child begins to change. The forces of growth now become active in the bony system of the body. The muscles, which were previously bound up with the rhythmic system, become part of the mechanical working of the skeleton. This really means that the human organism is becoming fully penetrated by the etheric, right down into the depths of the skeleton.

Limb activity appears clumsy when this process begins, and this is made more complicated by the further accelerated growth of the physical body. The girls already have shown growth in their height and weight, but now it is the boys who take a turn and begin to make visible changes. If you watch closely, you will notice that the girls start to develop hips and the indentation of a waist, also the breasts begin to form. Other changes that are not as easy to see are fuller lips and the cheekbones, which begin to emerge from the skull. These growth changes can be characterized as "stretching up" and "filling out" and can also be found in the boys. It is possible to see, in the boys, the changes in the growth of the limbs which become heavier, but the stretching of the torso happens later than with the girls, who show this change early. The boys will begin to show a fuller and longer jaw and larger feet and hands. The diaphragm area will begin to expand and will give the impression of no waist at all in the boys.. Vocal changes are cause for much embarrassment for the boys as their vocal range begins to go from the higher register to the lower. It is only much later in adolescence that the girls experience a lowering of their vocal range. Changes that are not as visible, but are nevertheless part of this time, are the beginning of the menses in the girls and the chaos of the hormones in both sexes.

As this growing down into the very depths of the skeleton by the etheric forces begins, so, too, the growing up of the forces of soul into the cognitive processes begins to develop. It now becomes possible to teach out of the concept of cause and effect and the approach to science, history and mathematics takes on a fundamental change. The outer workings of the world are of interest to the twelve-year-old but they still must be brought in the form of concrete pictures and enlivened with imagination. This longing to understand the laws and work-

ings of outer nature carries with it a new development that is often misunderstood in the child.

"Although up to the ninth year the imitative impulse still lives on, at the age of nine it is in keeping with the child's nature to be guided by authority. The tendency to imitate slowly vanishes, but the child's sense of authority remains. Then, about the twelfth year, while there is still readiness to accept authority, a new stage begins to emerge. The child becomes eager to express his/her own opinions and to form his/her own judgments. However, if we encourage him/her to make judgments before the twelfth year, we are undermining his/her physique and the healthy development of his/her soul-forces. We also prevent full human participation in judgments made in later life."[9]

This misunderstanding is felt both at home and in the classroom when the authority and leadership of the parents and the teachers is coming under attack by these new powers of judgment. If the rightful place of the teacher is given up or, worse yet, was not fully established in earlier years, the years of puberty will prove to be a stormy time. The task for all of us who teach this age is to present the lessons in such a way that we encourage and challenge their world of ideas while offering at the same time true and heartfelt leadership.

The sixth-grade year brings a whole host of main lesson blocks that build upon the previous year's work. History now covers the civilizations of Greece and Rome and the years of the Middle Ages. (This expanse of time is sometimes carried over into seventh grade.) The continents and oceans of the world are introduced and mapped, and the study of geology of the earth is begun. The physics blocks that are begun in the sixth grade will be brought back again in the seventh for further study. They include acoustics, optics, heat, electricity, and magnetism. Mathematics takes on the practical uses of cal-

culations of interest and percentage as well as the study of Geometry.

The other class periods take on new form, and a different weekly pattern is begun. Woodworking and gardening are introduced in the curriculum, and in some schools the changeover from games lessons to sports occurs. In many ways, the sixth grade is the dawn of a new time, and the children are excited about all the change. It is also for this reason that many schools start to divide the class into groups for the various special classes, with the exception of orchestra and chorus periods which need the full strength of the class.

In the eurythmy lesson the ability of the boys and girls is quite different, therefore careful planning for lessons will be needed. This is also a time when schools have an influx of new students, and it can be exceedingly difficult introducing these newcomers to eurythmy while handling the opinions of the rest of the class. The most logical way to take this on would be to have a few introductory classes after school for the new students in the combined sixth, seventh, and eighth grades. Not only does this allow the teacher to say words of introduction, but it gives the new students a chance to try things that the old timers can do with ease and grace. Very simple forms and poems can be used that would be inappropriate for the rest of the class at this time.

The areas that need to be covered in the eurythmy lesson include: a full view of the Greek rhythms, transformation of the simple forms found in geometry, the rod exercises in their entirety, concentration exercises, and the "kibbits skip." The "energy and peace dance" should be introduced and the forms for the "happy mood" and "sad mood." By this time, the students should be familiar with most of the basic forms used in eurythmy: the square, spiral, triangle, and the five-, six-, and seven-pointed star. In tone eurythmy, the intervals and the ges-

tures that accompany them are introduced. All other work is a continuation of the previous fundamentals of tone eurythmy but with more complex music and forms. The trick is how to introduce all of this so that the content of the main lesson block can be used as the source for the right material. The areas of the humanities offer the best sources and hopefully the early months of school will not be filled with physics and math blocks. If this is so, then those subject areas that are carried over from the fifth grade are the best way to proceed.

Start by giving a description of the temple of Dionysus in ancient Greece and ask the class to offer from memory what they know. Tell a story about the temple life, and include the priests and priestesses of the temple and the townspeople who come to the temple each day and at festival times to celebrate and pray. It does not have to be too detailed but should act as a reminder of the pictures they carried from the previous year. Now arrange a table with some flower offerings in the center of the room and ask that in the weeks to come they bring in some of their own. Tell them that this room is going to become a Temple of Dionysus and that the exercises they will be doing will be ones that the Greeks of long ago practiced.

Next, bring everyone into the circle and give each student a Thrysostaff (a small tree branch) and ask that it be carried until the call to battle is given. Instruct them that when the "call" is made, they are to throw the branch down in front of the table and begin what will later be known to them as the "Energy Dance." It is important to begin by clearly describing the triangle to them so that each one will know where to stand in relationship to the point. It is also important for them to know how they are to move on to the next place so that everyone can move faster and faster in the dance. It is only after all this has been tried out and everyone is sure of the basic form that the "call" is given. It should be spoken by the

eurythmist so that it fills the room: "iiI, iiI, eeE," and then a semi-tone higher, "uuU, uuU." After the confusion of the first attempts is cleared up, try again, but with the transition to the next place. They will need to know how many places they are to move and which arms to use for each sound in the "call."

This whole exercise can go on for several weeks. It is also nice to use the music by Leopold van der Pals. In most areas where September and October are still warm and the rains have not begun in real earnest, it is nice to have the sixth grade out-of-doors for this exercise where they can experience their feet pounding into the earth with this anapest rhythm.

The other Greek rhythms can now be introduced while practice carries on with the "Energy Dance," still within the context of the story, though each event passes over into another with a different form and rhythm. Try to get a collection of percussion instruments for this purpose and ask the children to take turns on the instruments for the different scenes. Here are just a few ideas that can go along with the story; just remember that the last scene ends with the "Peace Dance" back in the circle of the temple. Everyone steps these rhythms while using appropriate arm gestures for the various activities described:

Anapest "uu —	Going into battle with two groups in a weaving pattern
Iambic "u" —	The two armies face each other and engage in spear throw;
Dactyl "uu" —	Slowly the two armies pass by with a sorrowful step after the battle is finished.
Amphibrachus "u-u" —	Before the soldiers return to the city, the maidens prepare the way by spreading rose petals on the ground.

Peace Dance

After a few weeks of work, the whole thing will be timed, and when the last minute alterations are made, it will be ready to show. Dress everyone up and use music and percussion for a great "Celebration," and then invite the parents to come and see. Other rhythms can be used, and the class may come up with loads of good ideas that fit in well with the whole story. Sometimes there are children who return from the summer holidays with a cast on an arm or leg and they can lead the musicians. If your approach is to come on like gangbusters with the whole idea they will gladly follow, but if you alter with the first signs of their objections, it will be harder to get it off the ground. It is not that they want to sabotage what is brought to them but rather that it takes more energy to get things going now, and there will be more obstacles in the guise of questions and disagreements for the teacher to knock down.

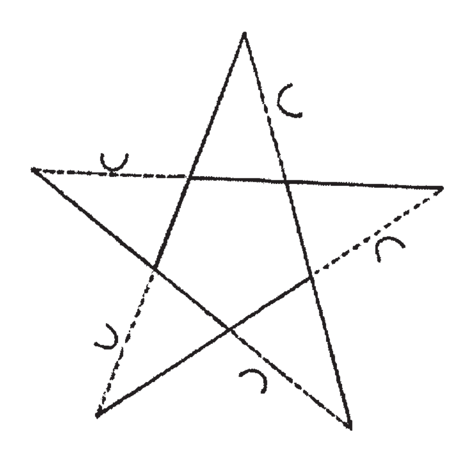
The Greek rhythms can now be taken up with a look toward their use in poetry. This does not need to be introduced because the rhythms have already become familiar friends. By stressing the flow of the movement and the care needed in the stepping, a strong experience can be had by the class. Many well-known and well-loved poems can be found for this purpose, so I want to show a way that a form element could be used. This idea is based on the "Golden Proportion" and uses a five-pointed star. Both the anapest and the dactyl can be used for this. This form will hold the energetic movement of the anapest, and so the right poem should be carefully chosen.

THE BRIDGE OF SIGHS
(A fragment to show how the form works)

One more unfortunate
Weary of breath
Rashly importunate,
Gone to her death!

Take her up tenderly
Lift her with care;
Fashion'd so slenderly,
Young, and so fair!

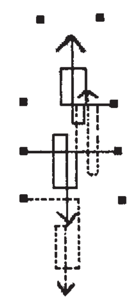
Look at her garments
Clinging like cerements;
Whilst the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not loathing.
— Thomas Hood



The history blocks offer a vast amount of material, and wonderful forms can be made that are inspired from the artwork of the time. Discuss the blocks with the class teacher and find out what will and will not be covered. Then decide on the material and the best approach. Sometimes it is best to let the class teacher introduce material in the main lesson time. At other times, the class teacher will not have time for everything, so material may have to come into the eurythmy lesson on its own. The following are three examples for use in the blocks on Roman history and the Middle Ages. Each one uses form elements that have been introduced in previous years but are made more challenging for the sixth grade.

Roman history offers a time for introducing Latin in the eurythmy lesson. It is fairly easy to speak, with just a little coaching, and the class will be very impressed. The example here comes during the period when the class is learning the story of Romulus and Remus, the founders of the city of Rome. This is when workbooks can come in handy because the class will need to learn the text and some children will want to try to make their own translation.

After the brothers fought with their wicked great uncle Aumulius and defeated him, they freed their other uncle, Numitor, and restored him to his throne at Alba Longa. They then led an expedition to found a new city. One story says they built a new city, but a dispute broke out between the two brothers and Romulus killed his brother Remus. Romulus became the sole ruler of the city and he named it "Rome." During the building of the great walls of the city, Romulus offered a prayer to the gods:



Vox fuit haec regis: Condenti, Iuppiter, Urbem,
et genitor Mavors Vestague mater, ades,
quosque pium est adhibere deos, advertite cuncti.
Auspicibus vobis hoc mihi surgat opus.
Longa sit huic aetas dominaeque potentia terrae,
sitque sub hac oriens occiduusque dies.

— Ovid

A SONG TO MITHRAS

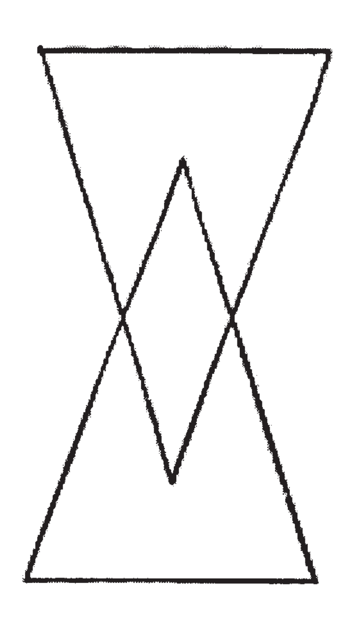
Mithras, god of the morning, our trumpets waken the wall!
Rome is above the nations, but thou art over all!
Now as the names are answered, and guards are marched away
Mithras also a soldier give us strength for the day!
Mithras, god of noontide, the heathern swim in the heat,
Our helmets scorch our foreheads; our sandals burn our feet.
Now is the hunger there now ere we blink and drouse.
Mithras, god of the sunset low on the Western main,
Thou descending immortal, immortal to rise again!
Now when the watch is ended now when the wine is drawn,
Mithras, also a soldier, keep us pure till the dawn!
Mithras, god of the midnight, here where the great bull dies,
Look on thy children in darkness oh take our sacrifice!
Many roads thou has fashioned: all of them lead to the light.
Mithras, also a soldier, teach us to die aright.

— From ***Puck of Pooks Hill*** by Rudyard Kipling

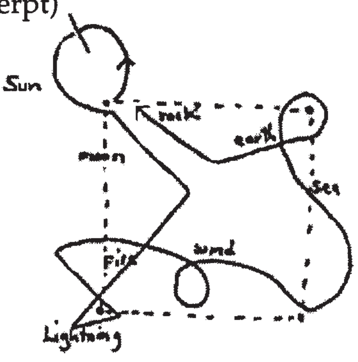
TRADITIONAL PRAYER

O God, who formed the sun
You are the sun of my soul
And bright to me is your shining.
I love you, Light of the ages
Give me a sight of you
In the shining of your glory.

— From ***Old Irish Monastic Prayers-Poems*** by Malachi McCormick



THE DEER'S CRY (excerpt)



Today I gird myself
With power of heaven,
Light of the sun,
Brilliance of the moon,
Splendour of fire.
Speed of lightning.
Swiftness of wind,
Depths of sea,
Firmness of earth,
Hardness of rock.

— (Anonymous, 8th C.)

To come to the point where the children begin to form ideas and judgments of their own is a very exciting time; but it is also challenging, especially when the geometry block begins and they start to draw and color the beautiful forms. Ask the class to make one or two for the eurythmy room, and praise them on how precise the drawings look. Then you can commiserate together about how difficult it is to draw such exact forms. The eurythmy teacher should know because she/he tries to draw forms on the blackboard all the time. They will accept your praise now because you have suffered a similar trial with them.

Prepare a form for them to draw into their workbooks that shows a triangle transformation and then, later, one for the square transformation. These are beautiful to watch when seen from above, so allow some children to stand on chairs or, better yet, look down from a balcony or the top of a staircase. It is even possible to take the class outside to perform while a small group stands at a window looking down from the second story. This same precision that they experienced while drawing now shows itself as vital in such a form.

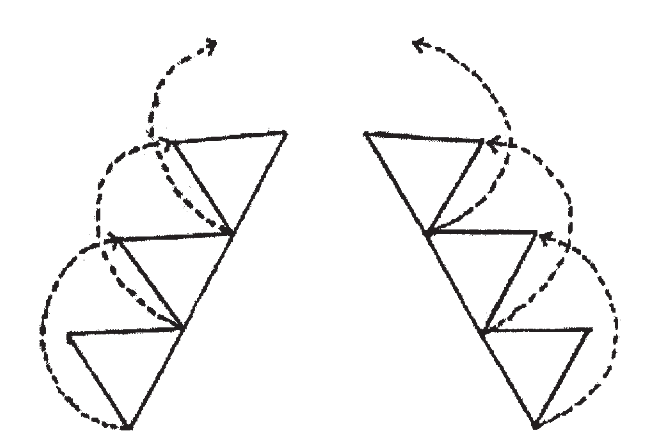
In the first example, the transition can be done with the soft toning of a triangle three times.

MORNING

To find the Western path
Right thro' the Gates of Wrath
I urge my way;
Sweet Mercy leads me on:
With soft repentant moan
I see the break of day.

The war of swords and spears
Melted by dewy tears
Exhales on high;
The Sun is freed from fears
And with soft grateful tears
Ascends the sky.

— William Blake

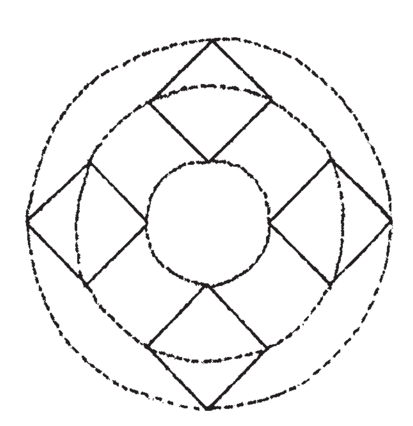


WRITTEN IN MARCH

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and the youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping anon-anon;
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing:
The rain is over and gone!

— William Wordsworth



Never be at a loss to try new material for the difficult main lesson blocks or the language lessons. Speak poems in the languages they are studying or get the students to help speak a poem. The search for the sounds and the gestures will get them involved to the point that arguments will arise sometimes about what sounds they hear. One area that can leave the eurythmist without much material is mathematics. In the sixth grade, the proper method for the calculations of percentages and interest is studied. In the eurythmy lesson, humor is a great way to charge up enthusiasm, and nothing works better than a little poem to take the edge off a difficult subject.

THE HARDSHIP OF ACCOUNTING
(Assonance)

Never ask of money spent
Where the spender thinks it went.
Nobody was ever meant
To remember or invent
What he did with every cent.
— Robert Frost

The Geography block will allow for a mix of cultural examples and the eurythmy lesson can be filled with the music of the South Seas and the Maori stick games or an African song played on the recorder. It is best to ask the class teacher far enough ahead what will be studied and how the subject will be taken up in the morning. Sometimes in studying geography, map-making becomes the more weighted part of the lesson and the cultural contributions rather small. Here is an excellent opportunity to get the music and/or language teacher to join forces with the eurythmist to create an "event" with music, song (some pieces done in eurythmy), and food.

The following example links up with the study of the oceans of the world, but in a humorous way. This poem is an opportunity to present the idea of rhyme form to the class. Once they have understood the idea, more can be done to create a picture of the ocean with swirls of currents in movement and a kind of rocking and pitching movement. Here again orchestration can become a real problem and practice might need to be done in groups, with the seated group watching to see that things are done correctly.

OLD MOTHER OCEAN

(Couplets "aabb")

Old mother ocean is scrubbing away,
Cleaning her beaches night and day;
The tide comes in, the bubbles fly,
The tide goes out, the beaches dry.
For soap she uses pale moonlight
Which leaves each ruffled seashell white.
Rub-a-dub-dub, rub-a-dub-dee,
Old mother ocean sings merrily.
Rub-a-dub-dee, rub-a-dub-dub,
Hers is a song for those who scrub.
Old mother ocean can afford
A coral reef for a washing board.
She bends her back to the daily need,
Her scrubbing-brush a stiff seaweed.
Her irons are wind and sizzling sun,
And her jolly work is never done.
Rub-a-dub-dub, rub-a-dub-dee,
Hers is a song of ecstasy.

— Mary Beale Carr

This is the time when greater emphasis is made on the rod exercises, which are essential for training these awkward bodies to move correctly. The exercises will not be new to the class, but the approach now is much

different and the challenge they offer can be greatly stressed. It is not necessary to use a poem for the exercises now, but simply take up one or two for awhile, always pointing out the proper way it is to be done. This will mean that the eurythmist will have to practice so that the children can be guided correctly. Watch to see what the class can do well and what they have difficulty with before going on to the next stage. Now pick some exercises they do well and one they have trouble with and combine them into one giant "rods presentation." Here is a short description of what I mean by this: Four groups of students enter by the four corners of the stage in straight line fashion to a steady drum beat. As they enter, they begin the twelve count exercise all together and cross to their opposite corner, passing by the other groups in the middle. Each person passes by the others in the middle, much like the crossing of the figure eight, with everyone knowing exactly where they are to cross. When the leaders of the four groups reach the other side, they begin to step along the sides of the room until a large square is formed. When the last ones arrive at the other side, two drum beats sound and all stop, turn frontal and quickly form several triangles. Two drum beats sound, and with a steady beat, the seven-count exercise in cannon form begins. Those standing at each triangle point begin, then another group, then another. This can be done so each person has a small hole in the space in which to move in and out and no one will bump another. After an agreed-upon end, two drum beats sound and all stop and quickly move so they face a partner for an elaborate show of rod-throwing. The drum beats various rhythms that all throw to, and it can be arranged that they will throw to different partners with each new rhythm. Again two drum beats and all stop; then everyone closes ranks toward the back of the stage for a quick-moving "qui-qui" exercise with the block of students moving a cross-over

step coming forward while they do the exercise up and down. Other ideas can be added to this depending upon the class, but do not forget a razzle-dazzle ending. For example, a windmill of twirlers who begin stepping and then move faster and faster with the outside people running along. Make the challenge just enough for everyone to manage it all with some hard work and then the difficulties will disappear. The class will add many flourishes of their own, and they will enthusiastically pull each other along to do better and practice will be less tiresome. One thing they to dearly love, and are not expecting, is when the "uuhs" and "aahs" come in the show.

Tone eurythmy comes last because it offers some really difficult challenges. One of the biggest problems that a sixth grade can offer is the level of noise they generate. Music can direct and channel them enough so that this problem can be solved, but this does not help when the intervals are studied because listening requires quiet. There are several approaches that can be taken and a few are outlined here:

— introduce music that illustrates only one or two intervals;
— introduce only the tonic, major third, fifth, and octave in sixth grade and wait to do the others in the seventh grade;
— wait to bring the intervals in seventh grade when, hopefully, the class will be quieter.

The last suggestion is an extreme one, but may be necessary, and it depends upon the judgment of the eurythmist. A successful experience is at the heart of the matter and a conversation with the music teacher may be necessary. Intervals require a quiet space for listening even if only for a few minutes, but if that is difficult, then think about the second approach. Every effort must be

made to try to reach the finer realm of the interval because it brings a closer understanding of music and art.

"Our rhythmic life-processes with their immediate relationship to our feeling life are perceived in the conceptual sphere of the head which is bound to the nerves and senses pole. When we hear music, whenever we give ourselves over to musical experience, we appear to be receiving its sound through our senses of hearing. But discriminating physiologists will observe how our breathing is affected when listening, how the tone picture which is inwardly conjured up, has a quality which wants too be judged aesthetically and which belongs to the realm of art."[10]

There exists a mountain of written music that is right for the middle-school-age child. For those who do not play the piano and do not have extra time with an accompanist to hear pieces, then it may be necessary to listen to recordings. Most libraries carry a cassette collection that you can listen to without making a purchase. Attending student concerts and recitals will showcase pieces of music right for this age. Some helpful suggestions that offer a wealth of material for the middle- and high-school-age student are:

Robert Schumann	—	Album for the Young, opus 68
		Scenes of Childhood, opus 15
Georg Handel	—	Keyboard Works for Solo Piano
Franz Schubert	—	Dances
		Impromptus
		Moment Musicaux
Joseph Haydn	—	Keyboard Works for Solo Piano
		Piano Sonatas, Volume 1
Edvard Grieg	—	Greatest Piano Solos
		Peer Gynt Suite 1, opus 46, #1
		Melodies, opus 34

Dmitri Kabalevsky— Piano Album for the Young,
opus 39 & opus 51, #1, 3
Selected Piano Pieces, Opus 27
Light Variations, opus 40, #1,2
Spring Games and Dances for
Piano, opus 81

Felix Mendelssohn— Songs Without Words
Collections:

Music for Millions Series,
— Classics to Moderns, Volume 17,
Diller-Quale Music Series,
All Volumes

There exists a large selection of works by composers suitable for this age child, but so much depends upon the class and the music training they are receiving. If the music program is inadequate then the eurythmist must try to fill in some of the gaps with whatever resources are locally available. This means that, along with well-chosen pieces to illustrate the fundamentals of tone eurythmy, biographical sketches of the composers can be given or, now and again, other instruments used in the lesson besides the piano. Opportunities must be arranged for performances of small ensembles and chamber groups in the school with time for the children to ask questions. It may not be possible for the eurythmist to fully affect a change in the instrumental or choral education of the children, but there are definite things that can be done for the aesthetic education of the children.



The Seventh Grade

The thirteen-year-old has a tingling sense that a new step into the adult world is about to happen. Finally they have become teenagers and they want all of the privileges and trappings that go along with that title. There is a greater degree of acceptance of all the changes that came at the end of fifth and into the sixth grade which caused so much turmoil and change. The best way to describe this time is to say it is like being in the "eye" of the storm. The storm of adolescence has begun to rage on all sides, but for a short time the child is not a full participant. For the time being, they want to learn as much as they can about the world and to feel confident about the upcoming years when they will step officially into adolescence.

Long-held ideas of a life's work begin to change and the question comes: "What am I capable of doing?" The curriculum offers encouragement and meets them right where they need the most help. The history main lesson blocks now move from the Middle Ages into the Renaissance, the Reformation, and the time of the Great Explorers. For the thirteen-year-old, this time in history of rapid change and the breaking down of the old world perception becomes a soothing balm to their souls. Through biographies, a wide variety of lives can be viewed and the outcome of their struggles contemplated. The actions of a Cortez might not be applauded; but, nevertheless, he set out to do what was his greatest ambition in life. Bravery and courage as well as religious faith and perseverance become the stuff of life that resonates in the class at this time.

The development of writing will be followed, and, along with the ongoing study of grammar that has been

taking place for the past four years, the students will be encouraged to begin to find their own style of writing. This, of course, follows along with the history lessons where they will read the journals of the great painters and explorers and then will be asked make their own personal journal as well. The culmination of this will take place when the class is introduced to the study of the dramatic ballad. They will learn about the mechanics of a ballad; what makes ballads different from a poem or story; and then the key ingredient that is so much a part of the seventh grade, "the dramatic element," will be introduced.

Often work from the previous year is carried over and taken into more depth. This is the case with geography in which the continents of the world were presented in the sixth grade. What was not covered is taken up, along with a look at the connectedness of the countries of the world. Included in this is a study of the geology and relevant mineralogy of the land masses of the world. It now becomes possible, for example, to take a look at the rain forests of the Amazon Basin and include the natural plants, animals and people that live there as well as the climate, altitude, crops, etc. that combine to create the life that exists for the people there today.

Astronomy will be introduced now; and, depending upon the teacher, it may be a block the children enjoy or find terribly boring. This is an area where eurythmy can be of use in understanding the movements of the heavenly bodies and in the visual representation of certain problems the class may have. It is a wonderful block in which to join in with the class, and the children will often help you with what you need to know. It is all right not to know much about a subject and to let the children see that side of you, but it is also important that they see you are an eager student.

The study of physics takes up where it left off with acoustics, optics, heat, electricity, and magnetism and proceeds into the study of mechanics with the lever, wheel and axle, roller, pulley, inclined plane, cylinder, and screw. The students will be going out-of-doors often to try experiments and will be talking about different kinds of machines. Do not be surprised to walk into the eurythmy room and find a group of seventh graders with their heads inside the piano trying to understand the mechanisms. All the children will be stimulated; and what later will become areas of interest for only some, will now be compelling for the whole class.

Chemistry is introduced with simple concepts such as combustion and the role of the objective observer. The children are taught to make a book in which they will record all their observations and accurate drawings of the experiments. This method of objective reporting is the groundwork for all the laboratory work the class will do in the sciences.

The study of health and the human body begins this year with a detailed study of nutrition. This study is taken up in a variety of ways in schools and, of course, must take up the questions that have arisen concerning the changes the students have all encountered with their own bodies. This is essential for the ongoing "study of the human being" that has been part of the curriculum since the third grade.

In regard to the study of nutrition, with all that has been learned in the area of geography it is possible to make a comprehensive picture of the production and distribution of food around the world. Questions are inevitable concerning diet, and the class teacher should treat this carefully so as not to cause a great rush to look at what people are eating at lunch time. There will be some very enlightened food experts in the class who will

want to share what they already know, and this can step on the toes of those who are just not that interested. Also, care must be given to those in the class who have a weight problem because they may feel the focus of attention is on them at the time.

Mention was made of gardening and woodworking entering the curriculum in sixth grade, and many schools will also start a sports program of some kind at this time. In the arts, the children will take up perspective drawing and begin to understand the mechanics of drawing what they see in the sense world. This will happen alongside the study of the Renaissance, and examples of the works of the great painters will be looked at, while attempts are made to copy certain pieces.

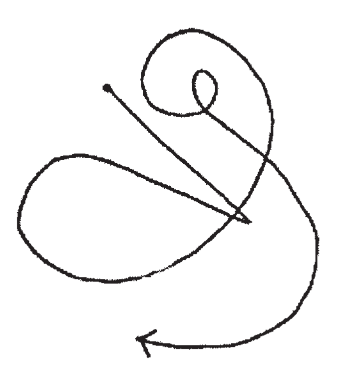
The style of dress may be different and friendships more exclusive, but the children still stand before their teachers with the hope of finding answers to their questions. The push to get work done and to show what has been learned can sometimes get in the way of a dialogue with the class. To avoid that being the case or, worse yet, having the class suddenly erupt because you have been avoiding their questions, it will be necessary to find the time to talk. My own feeling is not to take up too much time in class talking or answering questions because some students will use that excuse simply to avoid working. Instead, it is better to become the class helper and go with them on field trips, sit with them at lunch, or help a few days a week in the main lesson time when the will activity portion of the lesson is underway. Not everyone will have the same questions and it is better if each one comes forward in his/her own time of need. This does not mean that you avoid questions in class time, but there is often more to a question than meets the ear and that is where time for a dialogue is important.

The element of drama is key to the year and it would be unthinkable to leave it out of the eurythmy lesson. Start the year off by taking a close look at how people walk. Divide the class and ask half to stand up in front of the others and show with their bodies some movements that will answer, "What do I do for a living?" — a bricklayer, a postman, a waitress. Is there something that becomes characteristic in movement that shows what people do? Next have them show movements that answer the question, "How old am I?" Give different ages and ask them to see if they can discover in movement or gesture something that makes one age different from another.

After these outer characteristics are tried, ask questions about feelings. "Am I sad or happy?" "Can you show this by only using your eyes?" Introduce the head and foot positions and a few soul gestures, and ask if they have ideas how these might be done. Use silent improvisation with only head and foot positions, and ask three students to present a scene in which two women and one man work at the post office and must open packages that have lost their addresses. A whole range of feelings can be shown such as courage or weakness when approaching the packages, or fear when one is opened and a snake is inside, or love when a stuffed animal is found. See how many can be done this way and give the class a chance to find new soul gestures. Here the steady training in constructive watching will be useful because they will all have an opinion, and some will not be helpful. Go from such exercises to forms that employ a strong Dionysian element that allows them to move about the room with strong feeling.

BASIA

Turn back, you wanton river
And answer my desire
With mutual greeting.
Yet bend a little nearer —
True beauty still shines clearer
In closer meeting!
Hearts with hearts delighted
Should strive to be united,
Each other's arms with arms enchaining —
Hearts with a thought,
Rosy lips with a kiss still entertaining.
(1st Verse) — Thomas Campion



Humor, of course, has to be strongly part of this in order to free up the movement of the students. It is a very interesting phenomenon to watch how, on the one hand, they are so easily embarrassed to do the kind of eurythmy they have done in the past and yet, on the other hand, they can be so expressive with their movement. Try to be sensitive to this; encourage the students often and follow their lead a little when choosing material.

Now that they have moved freely and there has been some laughter, introduce a poem and ask what qualities

of feeling they hear. Do the feelings color the words at all? Do the feelings change quickly? Ask them to stand and show the feelings with soul gestures and head and foot positions while the poem is read. If the poem is short enough and the class learns quickly, then they can try to do a few sounds in the mood of those gestures. Beware because all of this will absorb the lesson, and time will run out before you know it. In a class period one poem may not reach them but another might. Experiment with many poems until you find a few that work; do not despair as they are very choosy at this age.

A SONG FOR MUSIC

Weep you no more, sad fountains:
    What need you flow so fast?
Look how the snowy mountains
   Heaven's sun doth gently waste!
      But my Sun's heavenly eyes
         View not your weeping,
         That now lies sleeping
   Softly, now softly lies,
         Sleeping.
(1st Verse) — Anonymous

THE TRIUMPH OF DEATH

No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world, that I am fled
From this vile world, with vilest worms to dwell;

Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot
If thinking on me then should make you woe.

O if, I say, you look upon this verse
When perhaps compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay;

Lest the wise world should look into your moon,
And mock you with me after I am gone.
— William Shakespeare

A hunter went a-hunting
A-hunting for a hare
But where he hoped the hare would be
He found a hairy bear.
"I'm hungry," Bruno hinted
"I get hungry now and then."
So the hunter turned head over heels
And hurried home again.
— Anonymous

THE TWO DONKEYS

A dismal donkey, one fine day
Unto his wedded spouse did say:
"I am so dull, thou are so dull,
We both will go and die . . . so come!"
But as so often it arrives,
They still live out their joyous lives.
— Christian Morganstern

Much of the work of the year will be taken up with transforming the basic eurythmy that the class has been taught up to this time into a more expressive presentation. For that reason, humoresques come in very handy and, as in the last example, they can come from the material that the little ones like to hear. Assign a funny tale or poem to small groups and ask them to work on a presentation to be given in two weeks. Give some time in

class and ask to see their forms. Divide up the room and just ask that they keep their voices down. Walk around and listen; offer advice but let them do it and wait for the results. Make the day the students show their work very special, with flowers on the piano and invitations to a teacher or the office secretary to come watch. When the students are finished, ask if they would like to show their work at an assembly or for a lower-school gathering. Many will want to do this, and their enthusiasm will pull the reluctant ones along. The class now might ask if they can use costumes and if an extra rehearsal can be scheduled before the performance date. Encourage them in this because the more comfortable the students are with showing their own ideas, the better it will be when they are given harder assignments later.

When the study of ballads begins in the main lesson, the class will probably ask if they will be performing one. If it is already arranged, then the class teacher can say it will be done in the eurythmy lesson. Explain that ballads are perfect for eurythmy because ballads are poems meant to be spoken in a dramatic way. Wait, though, for the class teacher to introduce all of the elements of a ballad because this will be helpful when you want the class to listen, for the first time, to the ballad which you have chosen for them to do. Try to have a few form ideas but give the students part of the ballad to make their own forms. Work on movement styles and characterization through the movement. Have everyone be a character and get the class to help find the way it should be done.

It is essential that everyone memorize the ballad early so that sounds can be tried and form ideas changed around as needed without everyone running to their workbooks to see what the next line is. Ballads can be very long and involve only a few characters so it might be necessary to shorten or change the story to suit the class.

THE BALLAD OF LADY LENORE

Fair and pure was Lady Lenore;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Black, the heart of her father, Sir Moore;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Swift the deed to imprison Lenore;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

High the tower behind and before;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Bold her love, the great Galencore;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Vowed the Knight, against stone he would war;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

One stone broke, but there stood more;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Two stones broke, but there stood more;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Three stones broke, but there stood more;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Six stones broke, but there stood more;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Twelve stones broke, and the rest tumbled o'er;
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

Hand in hand went the Knight and Lenore.
Oh, the bells rang, and the bells sang
And the roses bloomed in the garden.

There is a wealth of poetry to follow the main lesson blocks for this year, including ones that can be used for the science blocks. The following are examples for the astronomy block and are best done with Apollonian forms or the "cosmic measure." As much as possible, encourage the class to help develop ideas for forms, except when using those that are complete unto themselves, such as the cosmic measure or "TADAIT." Then it is best to ask for ideas with gestures. Introduce the "word picture" idea from a line of poetry and see how that stimulates the way to combine gestures.

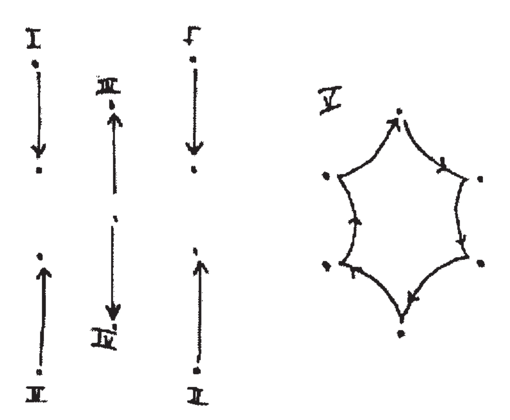
PEACE ON EARTH

I The Archer is awake!
II The Swan is flying!
III Gold against blue
IV An arrow is lying.
V There is hunting in heaven
VI Sleep safe till tomorrow.

The Bears are abroad!
The Eagle is screaming
Gold against blue
Their eyes are gleaming! Sleep!
Sleep safe till tomorrow.

The Sisters lie
With their arms intertwining;
Gold against blue
Their hair is shining!
The serpent writhes!
Orion is listening!

Gold against blue
His sword is glistening!
Sleep!
There is hunting in heaven
Sleep safe till tomorrow.
— William Carlos Williams



ODE TO HEAVEN

(Simplify the TIAOAIT Form)

Palace — roof of cloudless nights
Paradise of golden lights
Deep, immeasurable vast
Which are now, and which wert then
  of the present and the past,
Of the Eternal where and when
  Presence chamber, temple, house
  Ever canopying dome
Of acts and ages yet to come!

— Percy Bysshe Shelly

Calm and tranquilly arrayed,
Where naught their beauty mars
They wander in night-long parade
the arching host of stars.

Overhead, beyond us far,
Majestically moving . . .
Guardians of our sleep, they are,
Our father's vigil proving.

— Barbara Betteridge

In tone eurythmy, major and minor are brought back to a position of prominence. Now the mood of each is taken into form and expression. If the intervals have been completed, the gestures for the major and minor chords can be taught. If not, stay with the major or minor third to illustrate the chord. Use such expressions as "cool" or "hot" or "turned in" or "stretched out" for chords. Have the class listen to composers who make use of one mood for a piece. Edvard Grieg has a number of pieces written in minor keys that are quite haunting and expressive.

Questions can be asked such as: "What is the color of this piece?" or "Does this make you feel as if there is more depth to the piece?" Most composers will combine chord structures and go back and forth from one key to another. Two composers who come to mind at once are Handel and Purcell. Both wrote music with a very clear structure that allows the student to anticipate. Forms can be made that flow from major to minor, but include the form elements of pitch and beat, which were part of classes in previous years. The forms will start to look more complicated, and some students will have a difficult time remembering where they go. The girls are generally better at this and can be allowed to lead more. Because the boys are still clumsy and reluctant to show expression in movement, they should be allowed to follow what the girls are doing. When the time comes to split into the upper and the lower voices, the boys will have learned from the example of the girls.



The Eighth Grade

The next player is now ready to make an appearance in the complicated play, "the unfolding of the human being." During the eighth grade, most children will turn fourteen, and it is at this time that an awakening is experienced in the conscious life of the individual. It has already been stated that the human being develops in two directions: first there is a growing down — the forces of growth form and develop the head for the first seven years of life; then move on to the heart and lungs; and eventually, in puberty, the metabolic-limbs system is developed and finished. Secondly, also progressing in seven

year periods, are certain awakening forces of the soul that grow upward in the human being — beginning first in the will nature of the child, then in the feeling, and last of all in the thinking.

"The newborn child, though so highly perfected in the head, begins first of all to be awake in the movements of his limbs. He lies in his cot kicking his legs into straightness and moving his helpless arms spasmodically in the air. All the first elements of consciousness are bound up with limb movement."[11]

The glimmers of this ascending consciousness are felt during puberty at around the age of twelve. At the same time, the forces of growth are starting to reach down into the metabolic-limb system. By fourteen, the awakening soul nature of feeling becomes free of the physical body; this allows the growth of consciousness to move upwards into thinking and the young person begins to experience independent judgment for the first time. If Waldorf education has influenced and guided the youngster up to this point, then feeling and thinking have been stimulated by pictorial imagination from a foundation of moral ideas. If that has not been the case, the young person possibly faces a difficult road ahead, perhaps even into adult life.

When it is said that now independent judgment begins, this does not mean that the fourteen-year-old is suddenly logical or makes sound judgments. Because of all the other factors that must be considered in this process, it is safest to say they now have the capacity to develop their own thoughts out of logical thinking. In the eighth grade, the main lesson blocks best answer the question of this age: "How can I learn for myself and live in the world?" The subjects follow on from the previous years' study and reach a culmination in preparation for the ninth grade when a full review year takes place.

The science blocks are more detailed and require much more gathering of data and careful observation of phenomenon. In physics, the study of hydraulics and water pressure takes up concepts such as the Archimedean principle and buoyancy. In a separate block, the science of the air (or meteorology) is begun. Careful records are kept of rainfall, and everyone becomes aware of the barometric pressure; many like to predict coming storms. This is a lovely time to walk into their classroom because the walls are covered with water color paintings of the clouds and changes in the atmosphere.

In the chemistry block, the concepts and principles inherent in organic nature are introduced. Substances that are part of human life, such as sugar and starch, are explored through careful scientific observation and experimentation. Record keeping is more detailed than in the seventh grade, and the students are encouraged to draw their own conclusions from the data they gather. Experiments are conducted in bread baking, and what seemed for many to be a simple process becomes difficult and scientific.

The health block in the seventh grade introduced the students to the general study of the human body; now begins a detailed study of systems of the body, beginning with the human skeleton, the muscle system, and the study of the human eye. This is designed so that single aspects of the human being will be studied from now on into the high school.

The history blocks go from the Age of Enlightenment and progress to the present time, with a careful look at the Industrial Revolution and the beginning of the Twentieth Century. In this country an entire block is given over to the study of Colonial America and the War of Independence. Now much more is done to help the children understand the historical nature of time, and many

events can be shown to have a variety of causes that lead the way to the event itself. The subject of geography takes on a full world standpoint with the addition of the study of ocean currents and world weather patterns. Entire world maps are accurately drawn and topographical maps of the world are built out of soap flakes or paper-mâché.

The continuing subjects build upon skills acquired in the previous years and proceed into more difficult and demanding areas. Mathematics, which is scheduled as a continuing class, begins the introduction to algebra. Other lessons are necessary to enable those who are still struggling with basic math to catch up with the others. Continuing assignments in English take up the study of the short story, and the students are encouraged to write their own. All other subjects that are part of the weekly schedule continue to develop as the children gain in skill.

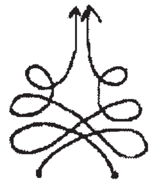
This is true for the eurythmy lessons as well and, in general, they are much like the seventh grade. The dramatic element still plays a big role, and the whole year can revolve around this as a theme. Take, for example, the first history lessons, which begin with Elizabethan England and the biography of William Shakespeare. Nothing could be better than a long look at the poetry of Shakespeare or dramatic scenes from his plays. By now the students should be accustomed to speaking and acting in eurythmy class as well as doing eurythmy. Go back to the characterization exercises that were done in seventh grade and see if a way can be found of bringing a stronger Dionysian element to them. What helped the seventh graders understand the importance of dramatic gesture using part or all of their bodies can now be stressed with Dionysian movement. As in all grades, take your cue from the block schedule and see what can be developed in conjunction with other lessons.

It never hurts to show an eighth grade class a Steiner form but save the actual doing of them for the high school. There are wonderful forms by Rudolf Steiner for various works by William Shakespeare, but it will be necessary to draw simpler ones for the class. Assign projects where the students are encouraged to make their own forms for poems. I go very little with solo forms at this time unless it is a single character in a fairy tale or ballad. Emphasis is still on the group, and the individual stands out very little. But it is possible to get boys and girls to work together on projects that ask for different qualities. For example, now the boys are more capable of doing the lower voice in a tone piece or of moving the part in a poem or story of an "old man" or "young lover." The girls are far more capable of this and often enjoy being in the front of a group or taking a role in a fairy tale. The following examples are strongly either Dionysian or Appolonian and are packed with feeling. Some may need to be treated with bits of humor, but that is fine because that gets the class receptive and open.

AS YOU LIKE IT

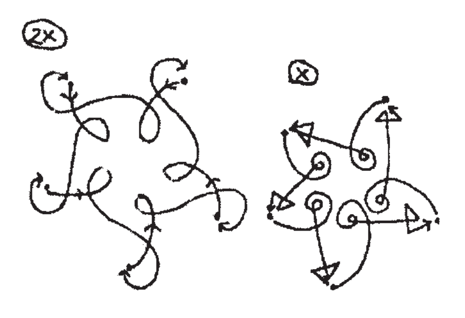
It was a lover and his lass
with a hey and a ho, and a hey nonino!
That o'er the green cornfields did pass
In the spring time, the only pretty ring time,
When birds do sing hey ding a ding, ding.
Sweet lovers love the spring.

— William Shakespeare
(lst Verse, Act V, Scene III)



THE TEMPEST

Full fathom five thy father lies:'
Of his bones are coral made;
those are pearls that were his eye
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-Nymphs hourly ring his knell:
Hark! Now I hear them,
Ding, dong, bell.
— William Shakespeare
(Act I, Scene II)



A VISION

I saw eternity the other night,
Like a great ring of pure and endless light,
All calm, as it was bright: —
And round beneath it, Time, in hours, days, years,
Driven by the spheres,
Like a vast shadow moved; in which the World
And all her train were hurl'd.
— H. Vaughan

WISHES OF AN ELDERLY MAN
(couplets "aa" "bb" "cc")

I wish I loved the Human Race;
I wish I loved its silly face;
I wish I liked the way it walks;
I wish I liked the way it talks;
And when I'm introduced to one
I wish I thought WHAT JOLLY FUN!

— Sir Walter Raleigh

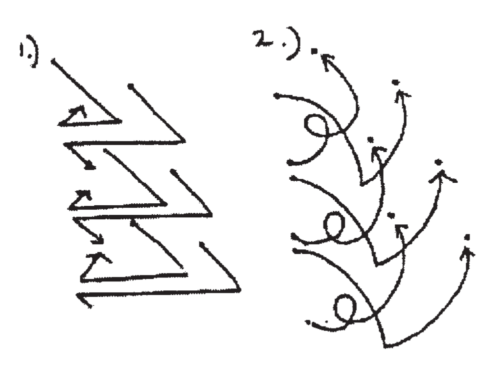
THE OLD MEN ADMIRING THEMSELVES IN THE WATER

1. I heard the old, old men say,
"Everything alters,
And one by one we drop away."

2. They had hands like claws, and their knees
Were twisted like the thorn-tree
By the Waters.

1. I hear the old, old men say,
"All that's beautiful drifts away
Like the waters."

— W. B. Yeats



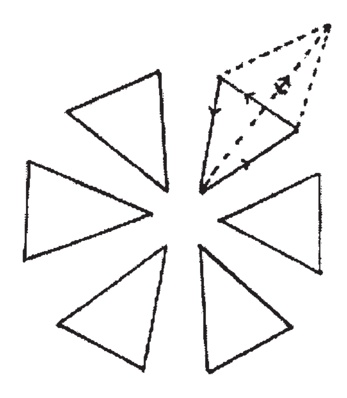
See thou, mine eye, (inner ∇)
The Sun's pure rays
In crystal forms of earth.

See thou, in my heart, (outer Δ)
The Sun's Spirit-power
In water's surging wave.

See thou, my soul, (inner ∇)
The Sun's cosmic will
In quivering gleams of air.

See thou, my spirit, (outer Δ)
The Sun's indwelling God
In fire's abounding love.

— Rudolf Steiner
(Chemistry block)



WEATHERS
(Interesting rhyme pattern)

This is the weather the cuckoo likes,
And so do I:
When showers betumble the chestnut spikes,
And nestling fly:
And the little brown nightingale bills his best,
And they sit outside at "The Traveler's Rest,"
And maids come forth sprig-muslin dresst,
And citizens dream of the south and west,
And so do I.

This is the weather the shepherd shuns,
And so do I;

When beeches drip in browns and duns,
And thresh and ply;
And hill-hid tides throbs throe on throe,
And meadow rivulets overflow,
And drops in gate-bars hang in a row,
And rooks in families homeward go,
And so do I.

— Thomas Hardy
(Meteorology block)

BLACKSMITH PAIN
(alliteration and some assonance)

Pain is a blacksmith,
Hard is his hammer;
With flying flames
His hearth is hot;
A straining storm
Of forces ferocious
Blows his bellows.
He hammers hearts
And tinkers them,
With blows tremendous,
Till hard they hold. —
Well, well forges Pain. —
No storm destroys,
No frost consumes,
No rust corrodes,
What Pain has forged.

— Otio Julius Bierbaum

Humor is a tricky thing to do in eurythmy and requires tremendous skill. Ideas for costumes must come at the beginning so that any unusual things such as masks, big sleeves, or rubber feet can be incorporated in the movement. The students will have ideas, but it will be important for the teacher to control the whole project. The first example is for a small group: two cats, one tree, and an independent group. The independent group can be cats or trees but work best as simple narrators. The second example offers a wide range of character possibilities for an entire class.

DIAMOND CUT DIAMOND

Two cats
One up a tree
One under the tree
The cat up a tree is he
The cat under the tree is she
The tree is witch elm, just incidentally.
He takes no notice of she, she takes no notice of he.
He stares at the woolly clouds passing, she stares at the tree.
There's been a lot written about cats, by old Possum, Yeats and
Company.
But not Alfred de Musset or Lord Tennyson or Poe or anybody
wrote about one cat under, and one cat up, a tree.
God knows why this should be left for me
Except I like cats as cats be
Especially one cat up
And one cat under
A witch elm
Tree.

— Ewart Milne

PASSING IT ALONG

The elephant he started in and made tremendous fuss
Alleging he was crowded by the hippopotamus;
He entertained misgiving that the earth was growing small,
And arrived at the conclusion that there wasn't room for all.
Then the hippo got to thinking and he was frightened, too,
And so he passed the word along and sassed the kangaroo.
The kangaroo as promptly took alarm and talked of doom
And ordered all the monkeys off the earth to give him room.
And the monkeys jawed the squirrels and the squirrels jawed
the bee
While the bees gave Hail Columbus to the midges and the fleas,
All just because the elephant got scared and made a fuss,
Alleging he was crowded by the hippopotamus.

— Holman F. Day

Development of skills in tone eurythmy really depends upon the number of newcomers to the class and the type of music program in place in the school. It is still necessary to work on exercises that help to illustrate and practice such things as the intervals, tones, rhythm, and melody. Musical pieces that fit in with a poem as an introduction or as part of a story work very well. Composers that fit this task well: Saint-Saens and his "Carnival of Animals," and Debussy and "The Children's Corner." Ask the class to hunt or compose music for a fairy tale scene and see what happens. The completion of the elements is a goal and for those who have the opportunity to teach in the high school, further work in weak areas can be planned. If this is the final year for the class in the Waldorf School, make sure an experience of the octave has been felt and a sort of review of eurythmy is possible. This is a time when some will have questions long held or others may notice something for the first time. They are only beginning to awaken now, but it is important that the way is made open for them to have a dialogue about eurythmy before leaving the school.

CONCLUSION

This information is intended to show how the curriculum of the Waldorf school, both for the class teacher as well as the eurythmy teacher, can be successfully developed. For the beginning teacher, not all of the examples will be helpful, especially if eurythmy is a new subject in the school. It is important to develop a "Eurythmy Program" out of the conditions that live in the environment of the school. For a city school where there is a rich cultural life, the task of the school may be to enrich the lives of the children in the realms of nature, and it may become necessary for the eurythmy program to fit in with that task. One of the objectives of the American Waldorf schools is to educate children to be culturally aware and sensitive. If that is in place and working in your school, it will be all the better for the growth of a strong eurythmy program.

I have included many examples from my experience but not all will be useful or appropriate for your classes. Do not be discouraged or think that perfect lessons are the goal for a winning program. Keep in close working contact with the teachers of each grade and follow the schedule for the main lesson blocks when you make your plan for the year. Eurythmy is difficult to teach, but more so because of the demands it makes on the creativity of the eurythmist and not because of how the children take to the subject.

FOOTNOTES:

1. F. Hartlieb, ***The Free Waldorf School of Stuttgart,*** The Rudolf Steiner Publishing Co., October, 1926, p.3.

2. Ibid., p.4.

3. Ibid., p.6.

4. A.C. Harwood, ***Recovery of Man In Childhood,*** Hodder and Stoughton, 195 8.

5. Annemarie Dubach-Donath, ***The Basic Principle of Eurythmy,*** Rudolf Steiner Publishing Co., 1937.

6. Emerson and David Coatsworth, ***The Adventures of Nanabush:Ojibway Indian Stories,*** Amargaret K. McElderry Books, Athenaeum, 1979.

7. Annemarie Dubach-Donath, ***The Basic Principles of Eurythmy,*** Rudolf Steiner Publishing Co., 1937, Chapter 5.

8. Joyce Cooper Arkhurst, ***More Adventures of Anase,*** Scholastic Bookservice, 1972, Chapter 18.

9. Rudolf Steiner, ***The Renewal of Education through the Science of the Spirit.*** (Kolisko Pbl. for the Steiner Schools Fellowship Pbl. Michael Hall, Forest Row, U.K. 1981) p. 100.

10. Ibid., p. 30.

11. A. C. Harwood, ***The Way of a Child.*** (Sophia Books, Rudolf Steiner Press, London, 1997) p. 25.

Eurythmy is an important part of the Waldorf curriculum. It helps to develop a sense of spatial awareness in the children and also provides a deeper connection with the inner nature of both the spoken word and music.

This book allows us the opportunity to journey through the elementary years with the insights provided by a skilled eurythmy teacher.

